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**STUDIES ON BILHANA AND HIS
VIKRAMANKADEVACARITA**



Studies on Bilhana and his Vikramankadevacarita

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PREFACE

The investigations submitted here have grown from a study of Bilhaṇa's *Vikramāñkadevacarita* (*Vcar.*), which I undertook under the guidance of Professor Paul Thieme.

In Chapter I, a number of textual improvements are proposed. Even if not each of them will be accepted, it will emerge from my treatment that our MS. tradition, scanty as it is, shows more doubtful readings as seems to have been realized (for example : by Bühler, *Vcar.*, Introd. p. 46). At least in two cases, the text, as it stands, cannot give a true picture of the historical events described (see p. 8 on 4.119 c (in Bühler's ed. 4.118c) and p.10 on 5.78a).

It is hoped that the treatment of certain lexicographical items in Chapter II, will not only help the understanding and interpretation of Bilhaṇa, but will be welcome as a small contribution to the history of the Sanskrit vocabulary in the late Middle Ages. Now-a-days it will generally be accepted that the usage of individual poets is more differentiated than commentaries that rely exclusively on works like *Amarakośa* or even the PW. make us realize.

The secondary source material, dealt with in Chapter III, comprises a quantum of quotations from *Vcar.* in the five important *Subhāṣita*-s, viz. *Subhāṣitaratnakōśa* (*Srk.*); *Saduktikaraṇāmr̥ta* (*Skm.*), *Sūktimuktāvalī* (*Smk.*), *Śāṅgadharapad-dhati* (*Śp.*) and *Subhāṣitāvalī* (*Subh.*). As far as can be made out, the readings of the anthologies are inferior or deliberate changes (cp. e.g. on 16.2). In fact the readings offered by the anthologies can hardly help us to correct the MS. readings. An exception may be formed by 8.37c; 8.71d and 16.51c. Some readings in the anthologies are due to the distinct intention of rendering a given verse a more general application (cp. on 16.44, 51, 52; 17.11, 12). Curiously enough, some of Bilhaṇa's verses are quoted in anthologies anonymously. These are marked in the table of concordance of quotations on pp.65-68.

The most interesting result of Chapter IV, is the proof that Vidyākara quotes Bilhaṇa's *Karṇasundari* (cp. verse 39) on p. 81

whereby Kosambi's argument regarding the time of Vidyākara, in so far as it is based on his not knowing Bilhaṇa (cp. Srk. Introd. p. xxxiii), is shown to be invalid. Verses not verifiable in the extant works of Bilhaṇa, but ascribed to him in the anthologies, have been taken either from oral tradition of single verses or from works of his which are altogether lost. Four of the verses ascribed to Bilhaṇa (cp. vv. 14, 64, 71 and 79) treat the subject of the Rāma-story. This may seem interesting in connection with the Vcar. 18.94 and Bühler's assumption of Bilhaṇa's having composed Rāmastuti (a proper "Rāmacarita" with Bilhaṇa as an author seems rather unlikely). On several occasions the verses treated here show affinity in style or vocabulary with the extant work of Bilhaṇa and these as such have been discussed critically. Not in all cases the genuineness of the ascription to Bilhaṇa is warranted by such further evidence.

Chapters V and VI, give or retrieve available information on Bilhaṇa and his works, with a view to revive interest in this poet and his works and to facilitate future research thereby.

I express my deep sense of gratitude to my revered teacher Professor Dr. Paul Thieme, who has given me the benefit of his great learning by going through the entire text of Vikramāñka-devacarita with me as well as his valuable guidance in making this work presentable. I am thankful to Dr. W. Gebhardt, Director of the University Library, Tübingen, for appointing me as Academic Assistant (Indology) in the Oriental Section of the University Library, thus enabling me to finance my years of study in Tübingen. To Dr. A. Wezler, who always helped me in academic and other matters, I express my gratefulness. Had it not been for Miss Angelika Iisch's excellent typing accuracy, this dissertation would never have attained its present, almost flawless presentation. I would like to take this opportunity of warmly thanking her for her co-operation. Of my German friends I would especially like to mention Mr. and Mrs. E. Plöger : the affection I feel for them can hardly be expressed. Last but not least, I wish to express my deepest feelings to my parents and my wife Durgā for being so patient and loving.

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Specimens of Textual Difficulties

- 1.48b *lakṣa-* “aim” : a wrong orthography (cp. also 12.5 : 18.30) instead of *lakṣya* “to be observed/mark”, gerundive of root *lakṣ* “to mark, to observe”, cp. 7.73 ; 12.76 ; 13.19, 52, 55 ; 17.4, 53 ; 18.8.—cp. on 12.5b ; 18.30d.
- lakṣa-* is an orthographic variant, *y* being dropped after *s.* (cp. J. Wackernagel, Altind. Gram., Bd. I para 235, 1957 ; P. Thieme, Heimat der indoger. Gemeinsprache (Abh. d. Ak.d. Wiss.u. Lit. Mainz, Geistes- und Sozialwiss. Kl. Jg. 1953, Nr. 11, S. 573 ff)).
- 1.64c On *nāgarakhaṇḍa*, see below Chap. II.10
- 1.74a For—*mauktikaśriḥ*, “splendour of the pearl”, (in all edd.) read *mauktikāḥ śrī-* and construe *śrī-* with *satyāśrayah* as an honorific word, which is fully confirmed by the parallel stanzas, e.g. 1.68 *śrītailapah*, 1.79 *śrijayasimhadevah*. For the wrong orthography cp. below on 7.29c ; Chap. II, n. 48 ; Chap. IV, v. 66.
- 1.115c For *vidhṛtya* “having caught” read *vivṛtya* “having opened”, cp. below Chap. II, n. 29.
- 2.31a *mama* may either be construed with *sadr̥sam* or *guṇaiḥ*. This kind of construction is styled in Sanskrit *kākāksigolakanyāya-*, lit. “the manner of a crow’s eye-ball”, a curious term arising from the common belief in India that the crow possesses but a single eye, which may readily be transferred from one eye-socket to the other,

- 2.38d *āgraha-*, is used in the sense of "stubborn wish, persistent resoluteness", hence *kṛtāgraha-*, "he who has formed a firm resolution". Contrast Hindi *āgraha*, meaning "request". Cp. *āgraha-* 5.18, 9.130, 10.87 (emend *līlāvagāhagraha*-to *līlāvagāhāgraha*-); *durāgraha* "bad (=ill-advised) resolution". 3.52 ; 4.115 ; 6.7;7.12;16.42.
- 2.39a *kṛtaśrutāgamaḥ* of the MS. may be interpreted (cp. p.1 on 1.74a) as standing for *kṛtaś śrutāgamaḥ*. If this interpretation is accepted as it is by the 3rd ed. the construction would be :

"I am one who has studied the Veda, who has heard (from an authoritative teacher) the tradition, rather much exertion/strenuous work (*bhūyān śramaḥ*) has been done (*kṛtah...asti*) [by me]..."

* * *

The word order seems rather strange, we do not expect *kṛtah* before *śrutāgamaḥ*, because *kṛtah* belongs in the *asti* sentence, while *śrutāgamaḥ* belongs to the *asmī* sentence. The interpretation of Bühler and ed. sec. (*kṛtaśrutāgamaḥ*), therefore, is to be accepted :

* * *

*adhītavedo 'smi kṛtaśrutāgamaḥ
śrāmo' sti bhūyān itihāsavartmasu/*

"I am one who has studied the Veda, who has done (executed) the tradition of the sacred texts (i.e. of the *śruti*) there exists rather ample exertion [undergone by me] on the paths of the lore of stories".

An objection against this might be raised. The expressions *adhītaveda*- and *kṛtaśrutāgama*- amount to the same thing, there would be a tautology (*paunarkyta* or *pīṭapeṣana*).

A possible way to remove this tautology is to emend *śrutāgama*-into *smṛtāgama*-, "the *smṛti* tradition". The king would refer to his study of the Veda (*veda*), of the *Dharmaśāstra* (*smṛtāgama*) and the Epics (*itihāsa*).

- 2.58a *netracakora-* may be analysed as an *upamita*-compound (Pāṇ. 2.1.56) "eyes like Cakora birds" or as a *rūpaka-* compound (according to Pāṇ. 2.1.72 in its traditional interpretation) "Cakora birds that are in reality eyes" (*netrāny eva cakorāḥ*).

The second analysis would be preferable : the implied comparison (*upamā*) is of the prince and the moon, while the eyes are equated with Cakora birds¹ (*ed. ter.* correctly : *upamārūpaka yoḥ saṃkaraḥ*).

- 2.80a For *vitīrṇa-*, "bestowed", (all *ed.*) substitute *vikīrṇa-*, "thrown about, scattered", which seems to be more suitable. *vikīrṇa* also in 6.10—*vikīrṇa...saṃīra*—"the breezes scattered by". Cp. also 18.14 *siḷā viprakīrnāḥ* "the rocks that were scattered." 18.6—*kīrnakarṇāmṛta-* "by which nectar for the ears is scattered". *akṣata-* "uncrushed grain", as an object of *ud-kṛī*, compare 2.83 *akṣatoikaraiḥ* "by the throwings up of uncrushed grain".
- d On—*añcitam* (*ed. sec. and ter.*), see below Chap. II n. 2.

- 2.81d *samarpayantī nṛpater mahotsavam*, "offering the king a great festival", genitive far dative: In later Sanskrit, the use of genitive instead of dative is found with increasing frequency. This is due to the influence of the vernaculars in all of which the genitive has taken over the function of the dative. Further examples from our text are :

2.89a *akathayad avanīdor nandanotpattivārttām*
"told the king the news of the birth of the son" ;

9.31ab ...*smarah...asyāḥ kathayām babhūva...*"the god of Love told her..." ;

1. The Cakora bird (red Partridge, *Perdix rufa*) is supposed to live only on moon-beams. Eyes that are Cakora birds are, then, eyes highly appreciative of lunar beauty.

- 9.73b ...*sakhīnām̄ kim̄ api bruvāṇā...* “saying something to [her] girl friends” ;
- 9.93a *pradarśayām̄ āsa tataḥ kumāryāḥ²...* “then he showed to the maiden...” ;
- 9.94 *yasya...maurvīravah...*
...pātālatalasthitānām̄...kathayām̄ babbhūva
 “whose bowstring twang told those who dwell on the bottom of the Pātāla...” ;
- 13.50ab *samarpayām̄ āsa payāṇsi...*
jaladhiḥ payomucām
 “the ocean offered water to the clouds.”
- 2.90ab For *cañcat*-(all edd.) read *carcat*-, and for-*karaṭi*-“elephant” in b read with Bühler-*karaṭam* “a kind of drum”. For discussion of this pāda cp. Chap. II on root *Iuṭ*.
- 3.5a ...*aruṇaratnadīpaprabhā-*, would be : “the shine of the lamp that was the red jewel [in his hand]”. Following the lead given by 1.91 *dīprapratāpānala*—“fire of a fierce glow”, we might conjecture :-*dīpraprabhā-*“the fierce shine [of the red jewel]”. The following comparison of the shine with a blood-smeared sword seems to go better with the expression “fierce glow” than “glow of a lamp [that was...]”.
- 3.7a *addatta*, use of *ātmanepada* (middle voice), for *parasmaipada* (active voice) recurring in 4.67; 12.12, is remarkable; cp also *avocata* in place of *avocat* in 3.8a ; *bruvāṇa* in place of *bruvati* in 9.71b. Since root *dā* is *ñit* (Dhātup. 3.9) and *vac* is substituted for *brū*, which is *ñit* (Dhātup. 2.35), the *ātmanepada* must be used, according to Pāṇ. 1.3.72, to denote that the benefit of the action goes to the agent. “He gave
2. *kumāryāḥ* is a conjecture cf ed. sec.; Bühler has in accordance with the MS. *kumāryām̄* which is not copstruable,

for his benefit", "he said for his benefit" would be said in the sense of "he gave/he said without being asked", that is "spontaneously". This "spontaneously", added in the translation to the adduced passages, would make good sense everywhere.

- 3.30d *āstām ayam*, "let it rest", is correct (so *edd. sec. and ter.*). *māstām* (*mā āstām*), as read, by Bühler against the MS., which has *samāstamāstām*³ does not make sense.⁴
- 3.60d *yaśovatamsa-* used here as bahuvrīhi : "one whose wreath is fame" :

papau...yaśovatamsāni jayāmr̥tāni

"he drank the glory-wreathed nectar of the victories".

The idea seems to be that the cup from which he drinks the nectar is wreathed with [the white flowers of] fame. Compare also :

1.86 *yaśovatamsam nagaram surāṇām/kurvan...*

"making the city of the gods wreathed (adorned) by his fame."

6.7 *rajanarabhasavilāsakautuke⁵ na sthitim...bibhrad asau yaśovatamsām*

"not exhibiting continuance in (=continuous attachement to) the glory-wreathed (=glory rewarded) curiosity (=desire) for the sport of battle fury".

3. Giving *samāstam* instead of *samastam*.

4. Bühler might have thought of a form *stām*, 3rd pers. sing. imper. *ātmā-nepada* (formed according to Pāṇ. 6.4.111), of root *as* "to be", which, however never takes *ātmanepada*.

5. Read - *kautuke*, "loc. in the curiosity" instead of—*kautukena*, as an instrumental case (in all *edd.*), and separate *na* "not" from it as above.

- 6.71 —mauktikāvataṇīsadviradaśiraḥsthala—
 “the pearl-wreathed elephant-head”;
- 10.70 *kriḍāsaras tāmarasāvataṇīsam...*
 “play-pool wreathed by *tāmarasa* (red lotus.)”
- 16.33 *viśadakīrtikṛtāvataṇīsaḥ-*
 “he for whom a wreath was formed by [his] white fame”.
- 4.6cd *sāmrājya-*, “rulership, empire”...*śītopacārasāmrājyam bhejur malayanimnagāḥ* “the rivers of the Malaya [-mountain] acquired rulership in cooling treatment (in the medical sense); i.e. “they became royally potent”, may just be possible. Easier would be to read *sāmarhyam*, “capacity”: [they acquired capacity] for the cooling treatment. Cp. 4.120d *sāmarthyā-*, “capacity”.
- 4.40b *sthiti-*, “state or condition of staying”, used here in the sense of “condition of health”; cp. 4.5 *sthiti-* “condition of wellbeing”; but 6.7 *sthiti-* “continuance”.
- 4.67a For *adatta, ātmanepada*, see above on 3.7a.
- 4.44c *vyāpīparti(vy—ā with root *prī*, “to keep oneself engaged”, cf. *vyāprta-*, “occupied, engaged” in verse 5.27) is a remarkable form, used here instead of the usual *vyāpriyate*, obviously on the strength of Dhātup. 3.4.*
- 4.56b *sevaka-* derived from *sev* in the sense of “to frequent”, means “visitor” and not “attendant” or “servant” as explained by the Eng. rend. The verse in question :
- ātmānam unmadadvāḥstha—
 galahastitasevakāḥ/
 agamyam api daiyasya
 vidanti hatapārthivāḥ//*
- “Deluded kings, whose [unwelcomed] visitors (*sevaka*) are seized by the throat by their furious

door-keepers, know (i.e. think they know) that their self is unapproachable even by fate [that brings death]”.

Otherwise : 16.3cd *kāntāmukhānāñi hemantah sevakatvam aśikṣata*, “winter learnt to become a servant of the faces of the lovelies [by destroying the beauty of their rival, the moon]”. Here *sevaka-* is derived from *sev* in the sense of “to serve”. *sev*, meaning “to honour”, is used either in the sense of (a) “to honour by a visit” (e.g. a god, a temple, a palace)=“to visit, to frequent”, or in the sense of (b) “to honour by offering service to [a god, a king etc.]”=“to serve”.

- 4.69-71 These three verses stand in contextual unity, 69-70 being the chief sentence which runs : “he...wept so” (*ruroda...tarhā*), 71 being a dependent clause, which gives the ensuing result “that even the sun thought” (...*manyate sma yathā...tigmāṇīṣuḥ*). The Ahmedabad MS., therefore, is right in calling them a *viśeṣaka* (“group of three verses”) while Bhardwāj (*ed. ter.*) in treating 69-70 as a *yugma (ka)* (group of two verses), separating them from 71, can hardly be right.
- 4.83cd The MS. has two versions :
- I. *bhāgyānām eva me doṣād eṣa jātaḥ parikṣayāḥ*
 - II. *madbhāgyadoṣād evaiṣa jāne jātaḥ parikṣayāḥ*
- In the second one the 5th syllable of c is long, which is against the metrical rules given for the *śloka*. The first one removes this blemish and must, therefore, be considered to be a deliberate improvement (made by somebody, who noticed the poet's slip, afterwards) Cp. blow Chap. III on 16.2.
- 4.90c *kavinā sukhagoṣṭhī...virahitā* 91) : “an assembly for wellbeing/pleasure” or “pleasurable assembly (left) by a poet (=without a poet)”?: unrecorded in lexicons but of course unexceptionable. Possibly yet to be amended : *kavināsuragoṣṭhī-* “the assembly of

the Asuras (demons) [left] by (without) Kavi (= Śukrāchārya, the preceptor of the Asuras)". In view of the comparison in the very next verse...*kavītveneva vāgmitā* "like eloquence [left] by poetry", one might expect *kavi*-in 4.90c to designate not just a poet.

4.119c

Bühler reads *kupito kṣmābhṛt*—which is, of course, impossible. *Ed. sec.*, followed by *ed. ter.*, silently changes to *kupitah*. Better sense results if we read *kupita*-instead of *kupitah* and compouud it with *kṣmābhṛt*:

- c *api ca kupitakṣmābhṛtsenāgajesu nijeshubhilī*
- d *katīṣu vidadhe dhairyadhvāṇīṣāṇi na sāhasalāñ-*
chanah //

"and in how many elephants of the army of the enraged king (that is Somadeva) did Vikramāditya not cause crumbling of fortitude by his arrows ?"

The expression "arrows" is strange as a battle with his brother, at this point, certainly did not take place; cp. 5.5 and 6⁶. Perhaps we should amend *nijeshubhilī*: "by his jealous ones (his male elephants that smell the king's elephants in their stables start to trumpet, whereupon these get afraid)".⁷ *īrṣu* for *īrṣyū* is a common misspelling (see Apte. s. v. *īrṣyā*, *īrṣya*, *īrṣyū*), Cp. also above on 1.48b (*lakṣa* for *lakṣya*).

Note that Vikramāditya, though in distress about the bad behaviour of his elder brother Somadeva, is himself not "enraged" (*kupita*) neither can he be designated, as yet, as *kṣmābhṛt* (king): verses 116-117. Somadeva, of course, is "enraged, because his younger brother leaves the town spontaneously—and obviously, without giving due notice—with an army : 5.3-5 (cp. in particular *kvathanmanāḥ* in 5.5, said of Somadeva).

6. Battles with other kings ensue only after Vikramāditya has crossed the Tungabhadra (5.18), the southern frontier of the Cālukya kingdom.
7. As to the jealousy (*īrṣyā*, *asūyā*, *amarsa*, *roṣa*) of the male elephants, cp. Ragh. 4.23 (*asūyā*); Śiś. 5.32-36, 42 etc.

- 5.6d *gahana-*, “deep (of a stream : 12.6), dense, thick (of a jungle)”, used here, nominalized in the sense of “impenetrability, insuperable difficulty” (lit. : “what is dense, impenetrable”), as second member of a *bahuṛīḥ* ; *agahana-*, “without insuperable difficulty”. i.e. “who cannot be embarrassed”; cf. 15.61 *agahana-*; 15.37 *nirgahana-*. The adjective *gahana-* “in superably difficult”: 6.99 ; 7.74 ; 18.80. Construed with dative of aim : *poṣanāya gahana-* “insuperably difficult [on their way] to make prosperous... (that is : ...when they want to reach the aim to make prosperous)” (6.99) ; *drumabhañjanāya gahana-* “insuperably difficult (on somebody’s way) to break trees, (that is : when he wants to break tree)” (7.74).
- 5.18cd *-āhavaprāptidurlalitabāhu-*, “whose arm was spoiled by the obtaining of fight”, seems not intelligible. Read, therefore, *āhavāprāptidurlalitabāhu-*, “whose arm was spoiled by not obtaining fights”, i.e. unruly because of not getting fights, like a child that was fondled too much or kept from exerting itself and hence gets restless.
- 5.22a *-khaṇḍa-*. Manuscripts, particularly from the West, often confound *saṇḍa-*, “thicket, multitude”, and *khaṇḍa-*, “piece, fragment”, because *sa* and *kha* are—at the time of our MSS.—pronounced the same way (*xa*). The compound *nārikelaphalakhaṇḍa-* (all edd.) should therefore be interpreted as “multitude (*saṇḍa*) of coconut fruits”. Compare also :
- 13.88a *vidyutpankajakhaṇḍapaṇikapāṭali...* *ambho-dharah*
 “the cloud... which is the swamp for the multitudes (*saṇḍa*) of the lotuses that are the lightnings”.
- 16.22 ...*sa rājate sma khaṇḍena...nilotpalaṇām iva rājahaṇṣaḥ*
 “...he (the king) shone [through his dark blue umbrella] like a royal goose through a

multitude (*sañḍa*) of blue lotuses".

18.7d *drākṣākhaṇḍeṣu*,

"in the multitudes (*sañḍa*) of the grapes".

sañḍa and *khaṇḍa* (both spelt *khaṇḍa*) side by side :

18.18 śrikhaṇḍāmbhāḥ "sandal water", and *drākṣākhaṇḍa*, "multitude (*sañḍa*) of grapes".

khaṇḍa is correct in 13.15 :

apaśyad asmin samaye mahipatiḥ payodakh-
aṇḍam militārkamāṇḍalam |

sakuṇḍalam vārimucām anehasah kuto'pi
mūrdhānam ivārdhanirgatam ||

"At this moment the king saw a piece (*khaṇḍa*) of a cloud that had met the orb of the sun, [a cloud, which looked] like the head of the rainy season (lit. : "the time of the clouds") adorned by an earring having half come out from somewhere".

On *nāgrakhaṇḍa* (1.64) cp. below Chap. II.10.

5.78a

kṛtasthitih... In 5.56 the messenger of the Cola king proposes Vikramāditya to return (*ni-vṛt*) [from the Cola country he has invaded] and to take his stand in the vicinity/proximity (*upāntavartmani*)—obviously of the Cola country. This vicinity/proximity is defined as *tūṇigabhadrayā mudrite*, "sealed by the Tūṇigabhadrā". Whether we understand sealed (*mudrita*) in the sense of "marked" (*cihṇita*) or "sealed off, closed" (cf. 11.19 *amudrita* "unsealed; unrestrained"; Karṇasu. 4.5, 6 *mudrita* "closed, sealed") the northern shore of the Tūṇigabhadrā, which lies outside the Cola country, but in its immediate vicinity (*upāntavartmani*), must be meant. The peacetreaty the Cola king proposes and which he wants to cement by offering his daughter to Vikramāditya as a wife, can be concluded only—it seems obvious—when

Vikramāditya has left the country : only on this condition the Cola king's "gift of friendship" (that is the giving of his daughter in matrimony) cannot be looked at as a "gift of fear" (verse 58). This is borne out by the following description of the Cola king's army reaching the Tuṅgabhadrā, putting up a camp alongside its shore (verse 76) and enjoying bathing in the river (verse 77) : this would be impossible if King Vikramāditya had himself with his army occupied the southern shore. Consequently the reading of all the editions in verse 78 *dakṣinataṭe kṛtasthitih kuntalenduh...* "the moon of the Kuntalas having taken his stand on the southern shore", cannot be correct. We have to amend *dakṣinataṭe kṛtasthitih* and construe it with *tad balam*. Thus we get :

- a *tatra dakṣinataṭe kṛtasthitih*
- b *kuntalendur avalokya tad balam /*

"the moon of the Kuntalas having seen [from the northern shore] his (the Cola king's) army, that had taken its stand on this southern shore.....".

Afterwards messengers are sent (verse 80) of course across the river.

6.7a Interpret *rāṇarabhasavilāsakautukena* not as instr., "by the curiosity for the sport of battle fury", but as loc. *kautuke*, "in the curiosity.....", and following negative particle *na*, see above remark on 3.60d.

6.18,19 Verse 19 describes—like the preceding verses 12-17—the behavior of one particular girl at the sight of the king, while verse 18 gives a comprehensive finishing statement : *iti.....abhavad...vilāsaḥ...* "thus was the playful behaviour [of the beautiful women of the town]....". The order of the verses 18 and 19 should, therefore, be inverted.

6.19a *āluloke* "was looked at" in 19a is peculiar as it cannot be derived from *ālokaya-*, "to look at", of

which the perf. pass. would be *ālokayāṇi cakre*, but must be taught to belong to *ā-lok* (Dhātup. 1.76 *lokṛ darśane*) : *ālokaṭe*, not met with outside grammatical works and possibly a grammatical fiction.

- 6.21c *niviṣṭa-* does not mean *dalita* - , "torn asunder", as it is glossed in *ed.ter*. What is expected in this context *caraṇatalanivīṣṭaduṣṭavargah*, "by whom the crowd of the evil ones was.....by the soles of his feet", would be *nipiṣṭa-*, "crushed". The sounds *p* and *v* appear to be easily confounded by Jain writers, cp. *ed. sec. Prastāvanā*, p.3.
- 6.26d The expression *prakṛtivirodhahata-* might mean according to Bühler (Introd., p.35 and note 3) either : "slain in consequence of a disagreement (*vyrodha*) with his subjects (*prakṛti*)" or "killed (by Rājiga) in consequence of an inveterate enmity" ; There is a third possibility, however : *yaśovirodhin-* in 6.62 means "what is in conflict with a good name", i.e. disgraceful", *dharma-virodhin-* in 6.65 means "what is in conflict with sacred tradition", i.e. "impious". Hence *prakṛtivirodhin-* in 6.27 would mean "who is in conflict with nature", i.e. "unnatural". This fits well as a qualification of Somadeva, who indulges in an unnatural hatred towards his brother.
 In 6.26 we should have to understand: "slain by conflict with nature", which does not seem to make sense. I propose to read instead of *prakṛtivirodhahatasya* rather : *prakṛtivirodhahataḥasya* "who was slain by an unnatural one", that is a relative who thereby acted towards him in an unnatural way. It may be noted that also historically a palace intrigue led by a relative of the king is rather more likely than a rebellion of the subjects. This latter point may be the reason that the Eng. rend. interprets : "distressed by the revolt of his subjects". But *hata-* obviously is not "distressed", rather only "slain, killed".
- 6.51c Instead of Bühler's (*ed pri.*) *navendranilā-* the MSS. and subsequent edd. have *navendranila-*:

- c *gaganagiritañ navendranila-*
 d *drutiśatanirjhara dhāriñīva reje //*

“the top of the mountain of the sky (lit. which is the sky) shone like bearing a hundred cascades of fresh meltings of (blue) sapphires (=of just molten sapphires)”.

While *druti-*, “melting, molten substance”, here fits well as qualification of *nirjhara-*, “cascade”, it should be changed into *dyuti-* in 11.41a *ketakadrutinibham...mahā...indoh*, “the splendour (*mahā*) of the moon that was like the shine (*dyuti*) of a (white) *Ketaka* flower”. Cp. 11.87:

- a *nikṣipya.....*
 b *ātmadyutim dadhati pāñdaratām pradīpāḥ//*

“having thrown down their own lustre (*dyuti*), the lamps are taking on whiteness (becoming pale)”.

6.53c For *rañarasacalitam*, “moved towards the taste of battle”, substitute *rañarasavalitam*, “addicted to the taste of battle” *valita-* from the root *val* in the sense of “to turn to, to be drawn to, to be attached to” (Apte, s. v. 3). व and व in the MS. is difficult to distinguish (cp. Bühler, Introd. p.45).

6.88bd Bühler (ed. pri.) reads in b *kelikārah* (against *keli-kālah* of second and third editions, which do not mention his reading), and -*pūñdarīkakośam* in d - against *pūñdarīkaśeśam* (second and third edd., which in this case mention Bühler's reading) *keli-kārah* in b is certainly preferable.

- a *dviradapatir amuṣya śatrusenā-*
 b *bhaṭamukhapadma vimardak elikārah /*

“His (Vikramāditya's) leading elephant making (-*kāra*, i. e. playing) the play of crushing the

lotus flowers that were the faces of the soldiers of the enemy army",

is as an allusion to the well known sportive nature of elephants—a famous example : Megh. 1.2 *vaprakṛid-āparīyatagaja-*, more suitable than : "His...elephant, the god of death in (for) the play/game of crushing...".

Seeing that Bühler's reading is not even mentioned,⁸ we may even consider the- *kālah* of the second ed., taken over by the third ed., to be due to a slip of pen.

—*śeṣam* in d (against Bühler's *kośam*) seems to have the support of the MSS. and alone makes good sense:

c.*rāṇasaraś cakāra lakṣmī* /

d. *karadhṛtavibhramapuṇḍarīkaśeṣam* / /

"...he (the elephant) turned the pool that was the battle, into one in which there was left only the lotus held by the hand of Lakṣmī (the goddess of Fortune)".

.....*puṇḍarīkakośam*, "he turned the battle-pool into one in which the lotus calix was held by the hand of Lakṣmī", would not express the idea, necessary in this context, that this was the only lotus left.

7.14b *nimīlita-*, "having been closed", does not make sense here. What is required, is a participle meaning "tormented" (= *vyathita*, glossed in ed. ter.). Hence read *nipīdita-* > *nipiṭita* > *nipīlita*).

7.29c *asāṇvṛtasrastadukūlabandhe* : it is difficult to construe this as a compound, for the hips of the women (*jaghane vadhnām*) are not first "uncovered"

8. Cp. also 1.115... *yāśāpaṭolluṇṭhanakelikārah*, "indulging in the sport of robbing the dress that is (white) fame"; 16.52... *tuhinagiritaṭikelli-kārah samīrāḥ*, "the winds indulging in sports on the slopes of the snow mountain".

(*asañvṛta-*) and then "loosing their linen dress" (-*srastadukūlabandha-*) as we have to understand according to Pāṇi, 2.1.49. Better is the conjecture of ed. ter.: *asañvṛte srastadukūlabandhe*, "[the hips of the women] having been uncovered, their underwear having gone". Easiest, and therefore best, would be to interpret the tradition as: *asañvṛta* [*s*] *srastadukūlabandha* and construe *asañvṛtas* with *manobhūḥ* "love, unfettered". Cp. above p. 1, on 1.74a.

- 7.71ab *kuhūtkāri-*: the wrong orthography *kuhūt-* (all edd. and anthologies) instead of *kuhū*, "a sound, like the cry of the Kokila", may be due to false analogy after *phūtkṛ* (8.18 ; 11.23) "to make a hissing sound". Cp. below Chap. III on 7.71.

bhāṃkāri- f. "a certain (rambling) sound" in b (onomatopoetic ?), also attested in 9.22, to be connected with *bhāṃkārī* f. "gad-fly", or just wrong for *jhāṇkāra-* (cp. *jhāṇkṛta* 9.148).

- 8.41a *māti*: the reading of MS. (*māti*) should be kept (with ed. sec.) and not changed into *bhāti* (edd. pri. and ter.). It can, of course, not mean *āgacchati* (ed. sec.) but fits, finds place in". Cp. 2.79 *kvacin na māti sma mudā nareśvaraḥ*, "the king did not find a place anywhere through joy", i.e. "cannot contain himself for joy", cp. Śiś. 1.23 etc. The verse in question

māti nirvivare tasyāś citram kucayugāntare|
kridākuṇḍalitoccoṇḍa kodaṇḍaḥ kusumāyudhah|

should be rendered as follows :

"God Love, whose terrible bow is playfully arched, fits, [it is] marvelous, in the space between her breasts, which [yet] is without an opening [which might give him room]".

- 8.86c Instead of *netyate* (*na - iṣyate*) "is not desired" pass.

of *anveśaya* read *anveśyate* (*anu-iṣyate*) “is looked for”, cp. below Chap. III on 8.36.

9.41d *asti* with *sma*- is a hapax, presumably *metri causa* for *sambhavati*.

9.68 The *kulaka* starts from this verse, not from the next one (thus erroneously *ed. ter.*).

9.92a *kumāryāḥ*, in second and third editions, conjectured for *kumāryāṁ*, in the MS. and *ed. pri.* is hardly correct. *kumāryāṁ* (loc.) is to be construed with *agamat*⁹, like *nīce* in the comparison: “the instruction went to the girl in vain, like a service [goes in vain] to a vile one”. For the thought compare: Bhāsa, Cārudatta, 1.19; Bālacakrīta 1.15 (=Śūdraka, Mṛcchakaṭika, 1,34);

*limpatīva tamo'ṅgāni varṣatīvāñjanāṇi nabhaḥ /
asatpuruṣasevēva dr̥ṣṭir viphalaṭāṇi gatā / /*

Bhāravi, Kirāt., 13.33 :

*upakāra ivāsatī prayuktaḥ sthitim aprāpya mrgē
gataḥ prañāśam/*

*kṛtaśaktir adhomukho gurutvāj janitavrīḍa
ivātmapauruṣeṇa/ |*

10.13d For *labdhārjanānām*. “of those that have obtained acquisition”, which does not make sense in the context (*labdhārjanānām* *ayam eva mārgaḥ*, “this is the way of those that have obtained acquisition”). *ed. ter.* conjectures: *lubdhair janānām*, which seems better—as it is indeed a greedy bee that is spoken of in the verse—but is difficult of construction: “this is the way of people with the greedy”. We should expect rather a loc., than an instrumental; besides, the verse is concerned with bees, not with people. More

9. Cp. Raghu. 6.66. . . *tadiyo lebbe antaram cetasi nopaladeśah*, “her instruction did not obtain a place in her mind”;

conservative and without difficulties would be to read : *lubdhärjanānām ayam eva mārgaḥ...*, “this is the way of the acquisitions (=thus it goes with the acquisitions) of the greedy ones...”.

- 10.27a *vilāsa-(vi- las with ghañi)*, used as an adjective (*ed. ter.*, comm. ; *vilāsair=vilāsayuktaiḥ*) is hardly possible
Read perhaps for *vilāsair* rather *vikālair* :

*tavāṅgavallikusumair vilāsair
avaimi kāmo hriyamāṇanetraḥ /
caitrārpitaṇ nūtanam astrajātāṇ
samdhātukāmo 'pi na samdadhāti //*

“God Kāma, whose eyes, I think, are robbed, (forcibly taken) by the timeless (*vikāla*) flowers (=flowers that know no season) of the liana that is your body, does not place on his bowstring the new arsenal of arrows [i.e. flowers] offered by the season Caitra, though he is wishing to do so.”

- 11.23c *nivārītadīpāḥ* : here *nivārita-*; “kept off” does not yeild the sense *prasānta*, “extinguished” (*ed. ter.*, comm.). I would suggest, in the light of the context, reading *nirvāpita-*, “extinguished”, and thus render : “lamps were extinguished [by the women...]”. For *cāpalam* (all edd.) in d read *cāturaṁ*, which suits well, since god Kāma’s action of procuring a love meeting without obstacles is one of “cleverness” (*cātura*) and not of “fickleness” (*cāpala*).

- 11.41a For *ketakadruti-*, “melting of the Ketaka flower”, read *ketakadyuti-*, “shine of a (white) Ketaka flower”, cp. above on 6.51c.

- 11.70b Instead of *mukhavibhramalakṣmīḥ*, “the beauty of the dalliance of their faces”, read *sukhavibhramalakṣmīḥ*, “the beauty of the dalliance of their bliss (could not be measured/contained in their *cabinet d’ amour*)”.

- 11.79c For *ghanamasṛṇayibhūṣākhanḍana*-...read *ghanagh-*
usṛṇa-...since *masṛṇa*- (cp. also 18.17, 29, 31), “soft,
 smooth, tender”, is not a fitting qualification of
vibhūṣā, “ornament”, and it is impossible that the
 jilted girls are said to actually break their ornaments.
 The cheeks(*gandha*) are “terrible [looking]” rather by
 “the breaking (getting destroyed) of the ornament
 which is the solid, thick (*ghana*) saffron”. The use of
kunkuma or *ghusṛṇa*, “saffron”, (cp.11.1 ; 16.47;
 18.31) for cosmetic purposes is quite common.
- 12.5b For *lakṣīkṛtā* read *lakṣyīkṛtā*, see above on 1.48.
- 12.12c For *adatta*, ātmanepda, see above on 3.7a.
- 12.20b For *dorveṇikayā*, “with the braid that was her arm”,
 read *dorveṇukayā*...*atarjayata*, “he was threatened
 [by some girl] with the bamboo (=Hindi *lāthi*) that
 was her arm”.
- 12.27d Instead of *parāśām* (gen. pl. f. *para-*, “the other
 one”) read *parāśam* (acc. sing. of *parāsa*-m. “driving
 away”) in order to get an object for *karoṣi*, as
 “which” *kim* is not suitable.
- cd *kim tunigavātāyanasanigatānām*
karoṣi mātsaryaparā parāśām //
- “why do you, being keen on jealousy, cause
 driving away (*parāsa*) [of the girls] that have
 come together on the high roof platform”.
- 12.45a It is preposterous to compare the king’s body with
 the hight of the Himālaya : *vapus tuṣārācalatuṅgam*
asya... “his body, high as the Himālaya”.
- For *tuniga*, “high”, read *ranga*, “colour”.
- ab *vapus tuṣārācalatuṅgam asya*
vyarājad ālepanacandanena //
- “His body appeared of the colour (*ranga*) of

the snow mountain by the sandal that was his coating (with which he had smeared his body)".

- 12.69 The agent of *cakāra* is "he" the king. In the preceding verse, however, "some girl" (*kācana*) is the agent of the verb (*vilaṅghayām āsa*). As the change to a new subject (the king) would necessitate this to be named, verse 69 should be read before 68 and after 67, where *devalī* "the king" is explicitly given as the subject.
- 13.8a Emend *prabuddha*-to *pravṛddha*; cp. *ed. ter.*, comm. where *prabuddha*-is explained by *pravṛddha*-under the requirement of the text : *pravṛddhakārśyāḥ...nimnagāḥ*, "the rivers whose leanness had grown big...". *prabuddha*- in 13.11d should also be emended to *pravṛddha*- by which it is again glossed in *ed. ter.*, commentary.

- 13.11 Previous attempts in translating the verse have been banal, since the poet's use of punning (*śleṣa*) in it could not find expression in them. The pun, how it should be understood and explained is as follows :

*nirantarā ghṛtitapāṭalādharaḥ
kramā� nidaṅghasya ghanoṣmasaṅginah |*

*vyaramśiṣuh śvāsasamīraṇā iva
prabuddha¹⁰ dāvānalabandhavo' nilāḥ ||*

"The incessant (*nirantarāḥ*) winds that are the friends of the grown/big forest fires (i.e. that are accompanied by forest fires), that rubbed (violently shook) the *pāṭala*-trees (lit. "the bearer of the *Pāṭala*- blossoms"), that were in connection with (were accompanied by) violent heat—[that were] like the incessant breathings (*śvāsasamīraṇāḥ*) of the hot season [in the act of violent love-making], that are like grown forest

10. Read *pravṛddha*, see above on 13.8a,

fires (i.e. that are hot like forest-fires)¹¹, that hurt (lit. violently rub) [his] red lips, that are accompanied by sibilants/hissings (in the effort to cool them)—in due course (*krāmāt*) came to a stop".

- 13.18d According to Pāṇini the voc. sing. of *subhṛū-* is *subhrūs*, since 1.4.4 forbids *bhrū-* to be called a *nādi* and thereby substitution of a short vowel in the vocative according to 7.3.107 (with subsequent loss of *s* according to 6.1.69). The vocative form *subhru* (also 13.32,35), however, is quite commonly used even by great poets : e.g. Kālidāsa, Kum. 5.43¹² ; Vikr. 3.2 ; Bhavabhūti, Mālatīm. 3.8 and also Bhaṭṭ. 6.11.

Historically this form is to be considered an analogical formation after the model of *vadhūs*, nom.-sing. : *vadhu*, voc. sing. ; cp. also Wackernagel, Aitind. Gram., Bd. 3, para., 100f. Later indigenous grammarians try by various methods to give a Pāṇi-an justification for the voc. sing. *subhru* (cp. e.g. Śaraṇadeva, Durghaṭavṛtti, 4.3.4=ed. L. Renou, vol. 1, p. 65 ; Padamañjarī on Kāśikā on Pāṇ. 1.4.4).

Other authorities think it unjustifiable (cp., e.g. Bhaṭṭojidīkṣita, Siddhāntakau., Udantaprakaraṇa (before Pāṇ. 8.4.12) and more elaborately ; Śabda-kaustubha (Chowkhambā Sans. Ser. 2), p. 3 ; Vāmana, Kāvyālaṃkārasūtra, 4.2.48).

- 13.36c *calat arikalilayā* is understood by ed. ter. as "moving with the beauty of a seal", which is impossible because *calat* n. cannot be construed with *vāridā-gamah* m... "With the beauty of the moving curved line" (Eng. rend.) is grammatically possible, but

11. In this case the compound ending in—*bandhavah* is to be taken as *bahuṛīhi* "whose frinds (i.e. equals) are . . .".

12. On the discussion, see Samjivanī of Mallipāṭha,

gives very poor sense. The text seems to be not correct. I propose : *caturāgalilayā* :

*tr̥ṇāni bhūbhṛtkaṭakeṣu nikṣipan na kaiḥ sphurad-
dhīramṛdaṅganisvanaḥ |*

*taḍitpradīpaiḥ caladaṅkalilayā nidāgham anvīṣy-
ati vāridāgamah | |*

"By which lamps, which are [its] lightnings, does not the rainy season search for the hot season, with the beauty (showing the splendour) of a [moving] army (*caturaṅga*), the sound of deep drums bursting forth from it, throwing down grass on the mountain slopes (or : the camps of the kings)" ?¹³

- 13.37a For *ayah*, "iron" (in earlier edd.), *ed. ter.* reads *ayam*, "this" (taken from the ed. of Pt. Rāmāvatār Śarmā). *ayaḥsyāmala-*, "black as iron", in itself would make good sense. Yet, since the description concerns here a single detail—one particular cloud—of the rainy season, *ayam...vāridah*, "this (particular) ...cloud", seems called for. Cp. next verse; *amī...payomucāḥ*, "those (particular) clouds".
- 13.50b On *payomucām*, gen. pl., cp. on 2.81d above. *prastha-*, "mountain terrace" or "a particular measure" in c is punning (*śleṣa*). The line *mahāgiri prasthaḥasrasodhitam...ambu* should be understood as :
- (i) "the water that was cleaned by thousands of terraces/slopes of big mountains" (the idea seems: the water is cleared by its falling down in cascades from one mountain terrace to the next one).
 - (ii) "the water that was investigated (measured)¹⁴ with 1000s of *prasthas* by the big mountains".

13. "Throwing grass on" [the camps] is used in the sense of: making them left by the vanquished armies, cp. 9.113.

14. On *sodhayal-*, "to investigate, examine", see 6.94.

14.44c Instead of *khalatyam*, “roguishness”, which cannot be construed unless one makes an arbitrary addition like “*tava niścitam eva*” (*ed. ter.*, *comm.*) and changes the nominative *vallabhaḥ* into the vocative *vallabha*, read *tat khala tvam...vallabhaḥ* “therefore thou, rogue, art the friend of ...”.

15.6b On *nāgarakhaṇḍa*, see below Chap. II, 10.

16.22c On *khaṇḍa-*, cp. above on 5.22.

17.29d *vibhūṣya*, “having decorated”, does not suit the context here. Read *vimūṣya*, “having stolen” (*Dhātup. 1.707 mūṣa steye*) :

b—d *cakāra tatraiva puraṁ sa pārthivāḥ /*
viriñcilocāt suralokataś ca yad
vibhūṣya bhāgāv iva.....kṛtam / /

“The king built just there a city, which was made [by him] as if he had stolen/robbed (*vimūṣya*) two pieces [one] from the world of Brahman, and [the other] from the world of the gods”.

Note that *ed. ter.* explains *vibhūṣya* by *alamkṛtya*, but gives in the end as the sense (*bhāva*) :.....*bhāgau* *grhītvā racitam*. भ and व are easily confounded in the MS.

17.64c There is no such word as *rānta* (*edd. sec.* and *ter.*) ; Bühler therefore conjectures *śānta-* which, however, does not yield good sense, since *pravīrakāṇṭha-grāhaśāntakautuka-*, would mean : “the desire that had ceased from embracing the great heros”.

Read *sāndra*, “intense, strong” (cp, 17.18 ; 18.52) : -*sāndrakautuka-*, “intense desire”, cp. Kum. 7.62 *tāsām...sāndrakutūhalānām*, “of those women whose desire/curiosity was intense”.

- 18.7d On *khaṇḍa-*, cp. above on 5.22.
- 18.20c *manasijakathāghātabhagnā yuvāṇah* (in the MS. and subsequent edd.), "young men broken by the beatings of the love-stories" does not give good sense. More appropriate would be *manasijakaśāghātabhagna-* (cp. also 7.52 ; 12.26), "tormented by whip strokes by Kāma". ፩ and ፪ in Devanāgarī are often confused.
- 18.22c For *dolālīlātaralagatiṣu preṇkhitā yattaran̄gaiḥ*, which is not construable, read : *dolālīlātaralagatibhiḥ*, ("by those of the Jhelum waves) the movement of which is unsteady like that of an elegant swing".
- 18.30d On *lakṣībhavanti*, see above on 1.48.
- 18.35c For *kridā-* read *vrīḍā-*: *vrīḍalavaśabalitāḥ...drṣṭipātāḥ*, "glances that are variegated/disfigured by a little bit of shame". For an analogous idea compare 18.57 *savriḍobhūt*, "he felt ashamed". The idea seems that shame gives the eye a particular colour.
On the colouring of the face caused by emotions, cp. Kāśikā on Pāṇi, 5.4.31 *lohitakah kopena*, "he is red from wrath" ; *kālakāṇi mukhāṇi vailakṣyeṇa* "his face is black from shame" ; Śp. 206c *roṣakaśāyitaradṛś-*, "whose eyes are made brownish by wrath".¹⁵
- 18.38c *śitabhīta-* proposed in ed. sec. (p.316) for *hāsabhīta-* (in other edd.) seems not to be required. *hāsabhīta-* "afraid of the laughter", gives good sense ; cp. 7.4 *śitartubhītyā*, "out of fear of the winter season".
- 18.48b For *vicarati* read *na carati* : *tyāgaḥ kāsāṇi na carati gīrāṇi gocare kāntakīrtih*, "in the domain of which poetry does not move his liberality, which is of lovely glory" ?
- 18.65b For *gatiḥ* read *matiḥ* and construe : *yasya matir vādināṇi vākcāturye maunamudrā prasarati*, "his (of

15. For a detailed discussion on this, cp. Lüders., Phil. Ind., p. 419 ff.

the king) thinking springs forth as a seal of silence on the cleverness of speech of the [disputing] scholars".

18.93c *yam* (acc. m.) cannot be construed with *vṛttam* n., as in *ed. ter.*, comm. It clearly must refer to Bilhaṇa, as the relative pronouns in the previous verses (18.90d, 91d, 92c) do. *vṛttam* must be analyzed as accusative of a masculine noun. Perhaps for *vṛttam* read *bhrityam*:

- c ...so 'pi *yam* *prāpya bhrityam*
- d *karṇaḥ...āsvādam antas tatāna* / /

"Even this King Karṇa enjoyed in his heart (Bilhaṇa's poetry) after having him got as his servant (court poet)".¹⁶

16. In the verse 18.95 Bilhaṇa tells of his victory in a contest over one Gaṅgūḍhara who presumably was his rival for the king's favour. Cp. also Kosambi, Srk., Introd. p. 76.

2

Some Lexicographical Points of Interest

1. *aṅkura-* m.

aṅkura-, “a sprout, shoot”, in the end of a compound :

- a) *ratnāṅkura-*, “a sproutlike jewel” (*ratnam aṅkura iva*)—“a new/young jewel”—“a small jewel” (MW. only from the Mṛcch.) : 1.18; 12.3; 15.77; *vyāghranakhāṅkura-* “a sprout like a tiger nail” =“a small tiger nail”, tied around the neck of children, even now-a-days, as an amulet, to ward off the bad effect of an evil spirit, cp. Hindī *baghanā/baghanahā/baghanakhā*: 3.13.
- b) *radāṅkura- /dantāṅkura-* “sprout of the tooth/tusk” (*radasya/dantasyāṅkurah*)—“tip of the tooth/tusk” (PW. and MW. only from Abhidhānac. of Hemacandra, 297) : 17.50a *radāṅkuraprotam arātidantinā* “pierced with the tip of its tooth/tusk by the enemy elephant”; 17.56...*radāṅkurāḥ...tāṁ mukutesv atādayan* “the tips of the teeth/tusks...struck at the diadems (helmets) [of the soldiers]”.

More : literal “struck them (the soldiers) at their diadems (helmets)”.

1.65cd *karīndradantāṅkuralekhanibhir
alekhi.....vijayapraśastih/*

1. *vyāghranakhāṅkura-* a kind of “medicinal herb” (Eng. rend.) to be tied around the neck of children, is probably a substitute for the real tiger nail, which for a king was more easier to obtain than for a common man.

"a victory inscription was written by the pens, which were the tips of the tusks of the elephants".

2. Root *añc* "to bend" and denom. *añca�a-* "to mark"²

A. *añc* "to bend"

- (a) *ni-añc* "to bend down":

9.53 *mukhena lajjābhinayapragalbhā*
lilālavanyañcitakandhareṇa /
pratyādiśanti...
... mrgāñkam //
[64a : *āvīrbabhūvātha patīñvarā*]

"Putting as it were the moon in its place by her face, its neck³ having been made to bend down a little..., she, clever at acting bashfulness, made her appearance."

- (b) *ud-añc* "to bend up" = "to rise, to raise (to arch);

1. of fluids :

2.55 *udañcadānandajalaplutekṣaṇas tataḥ...*
sa yallabhām.....atośayat //

"Then with eyes flooded with rising tears of joy, he delighted [his] beloved".

11.67 *ity udañcitavilāsarasānām*
.....|
jalpitāni.....sa śṛṇvan
subhruvām.....//

"When he listened to the talks of the lovely

2. Cp. 2.80d; for *arcitam* in MSS. and *ed. pri.*, *añcitam* in *ed. sec.* (followed by *ed. ter.*) is done needlessly by the editor, obviously in silent reference to Pāṇ. 6.4.30 and 7.2. 53, yet Bilhaṇa has no example of *añcita* in this sense.

3. Usually the neck is thought to belong to the head, rather than to the face.

girls who thus had raised (that is : drawn up —from a well)⁴ the flavour/fluid of charming behaviour".

2. of things and animals :

- 7.52 *udañcayan kiñśukapuśpasūciḥ*
 /
*vīyoginām nigrahanāya sajjah
 kāmājñayā dakṣiṇamāruto 'bhūt/* /

"By the order of Cupid the southern wind sprang up, ready for tormenting those separated [from their beloved ones]... raising up the needles, which were the kiñśuka flowers."

- 6.81cd *pratisubhaṭakapālapāṭanāya
 dviradam udañcayati sma rājasūnuḥ/* /

"The prince caused his elephant to rise in order to crush the heads of the enemy soldiers."

- 12.3bc *udañcitatām vāmapadam dadhāna/
 babhāra kāpi vrataṁ ekapādaṁ*

"Keeping her left foot raised up, some girl executed the vow of (standing on) one foot⁵..."

- 13.29cd *udañcaduccaṇḍataḍitkaras tvīṣām
 adhīṣām ity ākṣipatīva vāridaḥ /* /

The cloud, whose hand, the violent lightning, is rising up, scolds, as it were, the sun saying..."

4. K. Hoffmann, KZ 79, p. 171ff., has collected passages from Vedic texts where *ud—añc* "to draw (water)" is attested to. Whether his explanation of the connection between the ideas "to bend" (*añc*) and "to draw water" (*ud añc*) is correct, seems doubtful. Rather "to bend up (a leg etc.)" leads to "to raise", which then was used with water as an object.
5. Cp. Śat. Br. 5.1.45 *pādam udacya tiṣṭhati* (K. Hoffmann, KZ 79, p. 171)

3. "to arch" (eye-brows) :

2.76 *udañcitabhrūr mukharāṇi...vilocayāmāsa
vibhūṣaṇāny api*

"(She) with [her] eye-brows raised/arched, looked even at the talkative ornaments".

udañcita, of course, p.p. of the caus.
ud—añcaya- "to raise"⁶

8.77 *kiñcitt savibhramodañcibhrūlatā bhāti.....
tarjayantīva yauvanam*

"Her eye-brows playfully raising somewhat, she appears as if threatening (scolding) youth".

9.84cd *udañcitabhrūlatikāpatākam
akāraṇād eva mukhaṇ cakāra / /*

"He made without any reason his face one in which the eye-brow-flags were raised."

10.33 *gītaṇ sphuratpañcamam añcitabhrū
vilocitāṇ nūpuranisvanaś ca /
nrpāñganāyāś trayam etad āśīt
trailokyarājye madanasya śastram / /*

"Her singing, in which the fifth note thrilled/sounded, her glance, in which the eye-brows were curved (raised), the jingling of her anklets—these three things of the princess were the weapons of Cupid in his royal rule over the three worlds".

4. metaphorically

15.36cd *...yad udñaçayati sma sādhvasaṇ
jagatāṇ..... / /*

"which (army) raised fear (produced fear) in the world".

6. Wrongly does Kuiper, *Vāk* 2, p. 36ff, derive *añcita-* from the present stem *añc-*: the p.p. is in Sanskrit- differently to vernacular procedure—never derived from a present stem, but always from the root. Only exception : the stem of the causatives and denominatives.

2.54cd *udañciromāñcatayā samantataḥ?*
sa śaityasamparkam iva nyavedayat

"He (the king) by the manifestation of horripilation/ bristling of heir all around indicated, as it were, contact with coolness".

udañcin derived from *udañca-* m. "raising up (not in dictionaries).

Literally : "by the condition of one in whom horripilation was characterised by raising up".

B. *añcaya-* "to mark, characterise"⁸

7.50 *unnidrapañktisthitacampakāni*
cakāśire kelivanāntarāṇi /

viyoginīnāṁ kavalikṛtānāṁ
suvarṇakāñcibhir ivāñcitāni / /

"The interiors of the parks, whose campaka- trees standing in rows, were fully bloomed (with yellow-golden flowers), appeared as if marked by the golden belts of jilted lonely girls [who intended to hang themselves by their belts]".

13.21 ...*anekavarnāññitam...indrakārmukam*

"the rainbow marked (characterised by) several colours".

17.50 ...*mukhaṇi.....pulakotka. añcitatam*

"a face marked by horripilation".

7. *Ed. pri. samam tataḥ.*

8. A denomination of *añka-* "mark, characteristic sign". Cp. *recaya-* "to make into a line" denom. of *rekha-*; P. Thiemé, Kleine Schriften, Teil 2, p. 79{,

3. *ārya-*

ārya- m., "lord, master", used in the sense of an "elder brother" in 4.86, 108. Cp. P. Thieme, *KZ*, 79, 1965, S. 246 (=Kleine Schriften, Bd. I, S. 227)

4. Root *k u c* (+ *s a m*)

sam—kuc means, in contradistinction to *vi—kuc*, "to open (like flower)"—"to close, to shrink, to shrink back". Thus in 1.66.....te *viṣṇoh pratiṣṭheti vibhīṣaṇasya rājye param⁹ saṅkucitā babhūvuh* "they (the kings of the Chaulukya family) shrank, however, with respect to the kingdom of Vibhiṣaṇa (Ceylon) (i.e. they shrank back from entering it) [thinking] it is the standing point/domain of Viṣṇu".¹⁰ Cp. also 1.27 ; 9.115 ; 12.53 ; 16.1; 18.53 etc.

5. *kṛtakṣaṇa-*

kṛtakṣaṇa- lit. "having made the leisure" is used in the sense of "having taken the time to learn":¹¹

- 7.36 *kramāl lipijñānakṛtakṣaṇasya*, "of him who had taken time to learn, in due course, the knowledge of writing". Cp. also 9.13 ; 13.41 ; 14.35 ; 16.4. *kṛtakṣaṇa-* is synonymous to *vihitakṣaṇa-* 9.13 *pracchādanārthaṃ vihitakṣaṇah*, "he who had taken the time to learn, to conceal (his feelings)", op. MW. s. v.

6. *keyūra-*

keyūra - "armlet" (1.49; 3.72; 9.88) has been explained by

9. *param* obviously not used in the sense of *kevalam* (ed. ter., comm.) here. Cp. also 1.85; 2.30; 4.30; 7.19; 7.65 15.72; *yadi param* "if at all" (PW="wenn überhaupt").
10. Bilhaṇa's statement seems to be historically correct, since no king of the Chaulukya dynasty undertook military expeditions to Ceylon. In any case Bühl's understanding of 1.66 ("narrow was the realm of Vibhiṣaṇa": Introd., p. 26) cannot be accepted.
11. Cp. Lat. *schola* "leisure" and "school",

"bracelet" in the Eng. rend. Although Amarāk. 2.2.107 equates *keyūra-* with *aṅgada-*, there is some difference between *keyūra-* "armlet" (worn on the upper arm) and *aṅgada-* "bracelet" (worn on the forearm), as appears from their being distinguished in Rāmāyaṇa, 2.32.8 ; 6.3.43 ; MBh., Udyogaparvan, 6.3.43 ; Sāhityadarp., 10.46 (*keyūrikrtam aṅgadam* "a bracelet that turned into an armlet"). *keyūra-* is also distinguished from *kaṅkaya-* in Srk. 713 (attributed to Rājaśekhara)...*keyūrikṛtakari-kāṇa-*, "one whose bracelet was transformed into an armlet".

7. *c a r m a c a k s u s -*

carmacakṣus- is not recorded in the standard lexica,¹² and is left unexplained in the Eng. rend. There are two instances of its occurrence in Bilhaṇa : Vcar. 5.5 and Karṇasu. 2/9/11. In both these passages, *carmacakṣus-* ought to be analysed as a *bahubrīhi* : *carmaṇi cakṣur yasya saḥ* "he whose eye is [only] in his skin", meaning "having [only] a carnal eye", as opposed to the *jñānakakṣus-* (= *divyacakṣus-*, *atīndriya-*) "whose eye is in his knowledge", i.e. having power to know things beyond perception of the senses. An actual occurrence of this confrontation is Gaṇeśagītā 8.4 (ASS. 52).

It seems to be a rare word, to be met with otherwise only in some late commentaries : e.g. Mallinātha on Śiśu. 1.37 ; Kavīndrasaravatī in his Padacandrikā, on Daś. Pūrvapīṭhikā, 2. Ucchv. (N. S. ed., Bombay 1951, p. 28) where *jñānekṣaṇagamyamānah* "to be reached by one whose eye is in his knowledge" is explained by : *jñānekṣaṇena na tu carmacakṣuṣā gamyamānah*.

In other passages *carmacakṣus-* ought to be analysed as *tatpuruṣa* : *carmaṇi cakṣuh* "eye in the skin", meaning "a

12. The only lexicon, known to me so far, which records this word is the Abhidhānarājendrakoṣa by Vijayarājendrasūri, vol. 3 s.v. (instanciated from the Aṣṭaka by Yaśovijaya : *carmacakṣurbhāte* "one whose eyes are in his skin [only]" (bahubrīhi)).

carnal eye" : Śrīdharaśracārya on Bhag. 11.8 *anenaiva-tusvīyena carmacakṣuṣā māṁ draṣṭum na śakyate* "It is not possible to perceive Me by [your] carnal eye alone". S. Radhakrishnan (Eng. Tr. of Bhag.) quotes the verse

*māyā hy eṣā mayā sṛṣṭā/
yan māṁ paśysi nārada
sarvabhūtaguṇair yuktaṁ
na tu māṁ draṣṭum arhasi/*

from Mokṣadharma and Madhusūdāna, who, commenting on it, says : *sarvabhūtaguṇair yuktaṁ kāraṇo-pādhiṁ māṁ carmacakṣuṣā draṣṭum nārhasi.*¹³

*Vcar. 5.5 sa vyasarjayad atha kvathanmanāḥ
puṣkalam balam amuṣya pr̄ṣṭhatāḥ/
kim na saṁbhavati carmacakṣuṣāṁ
karma lubdhamanasām asāttvikam/*

must then be translated as follows :

"Then he, of boiling mind, sent after him a numerous army. What dishonest action is not possible for those whose eyes are in their skin [only] (i.e. who are possessed of carnal eyes only and thus devoid of moral insight) [and] whose minds are greedy."

8. c i t r a ś ā l ā -

citrāśālā- (4.30) "hall with paintings", also *citraveśman-* (9.35) "room with paintings", provided with *vilāsbhittis* "pleasure wall paintings" (9.15). Cp. Hindi *cittarasārī*¹⁴ "wall painting" Skt. *citraśālīya*.

13. It seems doubtful whether the purport of the verse is correctly explained. The second line appears rather to say ; "you ought not to look upon Me as provided with the qualities of all [=of any of] the [material] elements".

14. V. S. Agrawala, *Mélanges d'Indianisme*; A la Mémoire de Louis Renou, p. 14,

9. *cīnapiṣṭa-*

cīnapiṣṭa- "vermillion, red lead" (3.61; 14.68) and attested in Kathās., 23.85, seems to be used in particular by Kāshmirian poets. *sindūra-*, a synonym of *cīnapiṣṭa-*, is in 12.70 also used for decorating elephants; cp. also *cīnāṁśuka-* "China texture" (=silk).

10. *nāgarakhaṇḍa-*

nāgarakhaṇḍa- (1.64; 15.6), possibly written for *nāgarasaṇḍa-* (cp. above p. 9 on *khaṇḍa-*/ *saṇḍa-*), is unknown to the dictionaries (cp. remark in Eng. rend. on 1.64). Since *nāgara-* is quite common as a designation of a kind of ginger, *nāgarkhaṇḍa-* might be taken as "piece of ginger" (cp. Stein's remark in Eng. trans. of Rājat. 7.194). A close examination, however, shows that the word is a name of a creeper from which a particular betel leaf was taken or the designation of this betel leaf itself.

Characteristic seems Vcar. 1.64 : ...*nāgarakhaṇḍa-cumbipūgadruma-* "areca-nut trees touching *nāgarakhaṇḍas*".¹⁵ Cp. also

15.6ab *subhaṭṭah pramadākarārpitam
dalayan nāgarakhaṇḍavīṭikām* /

"A soldier cracking a *nāgarakhaṇḍa* roll (Hindi : *bīḍā*), offered him by the hand of his beloved one."

Other occurrences of this word : Šambhukavi, Anyoktimuktālatā (KM. 2), v. 6 : *pakvam nāgarakhaṇḍa-pallavam* "a ripe sprout of the *nāgarakhaṇḍa*"; Skm. 2081, ascribed to Rājaśekhara : *parṇam nāgarakhaṇḍam ārdrasubhagam* "a green beautiful leaf of the *nāgarakhaṇḍa*".

15 Description of areca-nut trees kissing betel-creepers here, and betel-creepers embracing the areca-nut trees elsewhere (cp. Ragh. 6.64; Viḍḍha, 4.11), symbolises love union,

Even in Rājat. 7.194 *nāgarakhaṇḍa-* "a particular betel leaf" (thus tr. R.S. Pandit is superior to "ginger piece" (tr. M.A. Stein).

In fact *nāgarasaṇḍa-* is in modern Gujarātī language a designation of a particular betel leaf. It seems necessary, then, to correct the orthography of our MSS. (*nāgarakhaṇḍa-*) and read *nāgarasaṇḍa-*, when it means "betel creeper or leaf".

Probably *nāgarasaṇḍa-* corresponds to what in Hindi is known as *nāgarīpān*, cf. Hindi - Śabdasaṅgar, vol. 5, s.v. This is considered to be a superior quality of betel in some areas of the Indian subcontinent. Cp. the Gujarātī saying : *pānamāhi nāgarasaṇḍa pāna* "amongst Pān (Piper betel) Nāgarasaṇḍa is the [best] Pān".¹⁶ *Karpūrvavallī*, Vcar. 9. 60, in Hindi known as *kapuri*, is another variety of betel, yellowish, hard, and full of veins, but of good taste and smell.¹⁷

nāgarīpān and *kapurīpān* are perhaps cultivated¹⁸ betels and liked by the eaters for their particular smell, i.e. of ginger and camphor¹⁹ respectively.

11. *pāthonidhi-*

pāthonidhi- (*pāthas-* *nidhi-*) "ocean" (1.11, 109)

16 Sandesara, B.G. ed., Varṇakasamuccaya, pt. 1, Baroda; M.S. University 1956, p. 167, 1.10.

17 Abū-l-Fazl 'Allāmi, Ain-I-Akbarī, tr. from the original Persian, by H. Blochmann, Calcutta, 1873, vol. 1, pp. 72-73.

18 This may be inferred from the designation *nāgara-*, which is the contrary of *āranya-* "wild, growing wild", see P. Thieme, Kleine Schriften, Teil 2, p. 718.

19 Camphor as an ingredient of betel chewing is attested widely from literature, cp. Vcar. 9.82; Caurap. (Tadpatrikar, ed.) v. 9; Suśr. Sūstrasthāna 149; Yogaratnākara 5.58. The Borneo camphor is called "eatable camphor" (*da mangiare*) by Barbosa and other writers because it is used in medicine and with betel. (Yule and Burnell, p.116). For further details on camphor, cp. da Orta, Garcia, Samples and Drugs of India, ed. and annot. by Conde de Ficalho, London, 1913; W. H. Schoff, JAOS 42, p. 355 ff.

occurs occasionally in classical literature. It is an example of Vedicism in the style of Bilhaṇa. The word *pāthas-* was explained as "water" (e.g. by Nir. 8.17; Uṇādis. 4.23; Amarak. 1.2.3). The proper Vedic meaning of *pāthas-* was discussed by E. Sieg, Gurupūjākaumudī, p. 97 ff. ("drinkable food", then "food" in general); otherwise Oldenberg, ZDMG 54 (1900), p. 599 ff. = Kleine Schriften, Teil 1, p. 99 ff. It is interesting to note that many Vedic words were revived in classical literature, and used in a sense that was assigned to them by Yāska.

12. *pratiṣṭhā-*

pratiṣṭhā- "likeness, sameness" is an idiomatic use of Bilhaṇa, not recorded in lexica :

1.35cd *bimbam dadhe bimbaphalapratisthām
rājivinijivitavallabhasya*

"the orb of him who is the lover of the lotuses (i.e. the sun) took the likeness of a bimba fruit".

1.41 ...ātapatram...kuraṅganābhītilakapratisthām... samā-rohati, "the umbrella climbs up / acquires the likeness of a tilaka of musk".

There are some instances where *pratiṣṭhā-* is used in its literal sense, as a derivation of *prati-* sthā "to stand against", meaning "footing, standing" : 1.57ab *kṣmābhṛtikulānām upari pratiṣṭhām avāpya* "having gained footing above the family of the kings / mountains" ;

1.66cd *viṣṇoḥ pratiṣṭheti vibhīṣaṇasya
rājye param saṃkucitā babhūvuh*

"they shrank / refrained from [entering], however, with respect to the kingdom of Vibhīṣaṇa (Ceylon) [thinking] : it is' the standing point / domain of Viṣṇu".

Cp. also 3.17; 16.29 : *parā pratiṣṭhā* "firmest stand"; 1.79 *kulapratisthā-* "firm stand of a family"; 18.59 :

śāstrapratiṣṭhā- “firm footing in the [traditional] teaching”.

It seems that *pratiṣṭhā-* in the sense of “likeness” is derived from “reflection [in a mirror]”, lit. “what takes its stand [in the mirror]”. Compare

6.48ab *pratiphalanānibhāt sahasrabhbāsā
manīmayapalyayanapratiṣṭhitena...*

“by the sun, sitting under the pretext of reflection, on the saddle made out of jewels”.

13. *b h a n g i - / b h a n g ī -*

bhaṅgl- / *bhaṅgī-* f. in instrumental case : 1.1. *pāñcājanyapratibimbabhaṅgyā* “under the semblance of the reflection of the *Pāñcājanya*” (cp. also 1.49, 108; 3.24, 62; 6.94; 7.45; 9.26, 34,59; 10.10, 42; 12.51; 18.19) is used interchangeably with *mīṣṇa* (2.4, 64; 5.67; 6.41, 49; 8.87), *vṛdjena* (3.70), *chalena* (2.65, 66; 4.4; 5.69; 15.13), *śaṅkayā* (18.10), and *nibhena* (9.56, 147), all of which indicate the poetic figure *utprekṣā* “poetic fancy”.

bhaṅgi- / *bhaṅgī-* is used outside of an *utprekṣā* in the sense of “semblance (beautiful appearance, show, splendour)” :

12.44 *candanacārulekhā...dadhāra sphaṭikalingabhaṅgīm*

“the beautiful mark of the sandal-paste [on the forehead] bore the semblance of a crystal [Śiva-] liṅga” (cp. also 9.105; 11.73, 78; 13.25, 32; 15.4).²⁰

bhaṅgī-, when applied to the action of dancing, amounts to “beautiful show / performance” : 13.24 *taḍidvadhūlāsyarahasyabhaṅgiṣu* “in the beautiful performances of the dances of the lightning-women”.

20 In view of these passages, MW. (*s.v. bhañgī*) records “mode, manner, way” for *bhaṅgī-*, referring to Vcar. in particular,

The usage corresponds most closely to that of *śobhā-* "beautiful appearance, show, illusion".²¹

It seems that *bhanigī-* developed from "illusion" to "beautiful semblance" as *śobhā* from beauty to "illusion".^{22 23}

14. *m u k t ā -*

muktā- "pearl" (1.79 etc.) is interesting here for its etymological derivation. Among several suppositions, offered by the scholars, most appealing and convincing is that given by Lüders (cf. KZ 42, 193 ff.=Philologica Indica, 179-83). According to him it is a wrong sanskritization of vernacular *muttā-* "pearl". In Pāli or Prākrit *muttā-* is a feminine of the p.p. *mutta-* (Sanskrit *mūrtā-*) of *mūrchatī* "congeals". (Cp. also P. Thieme, Language, 31.3, p. 441=Kleine Schriften, (1971) Teil 2, p. 709 : against Burrow's Sanskrit Language (1955), p. 385, who thinks *muktā-* a loan from Dravidian).

The compound *muktāphala-* "pearl" (9.50) a common substitute of the earlier *muktā* in classical literature, was investigated by Lüders (*loc. cit.*) and shown to be a tautological expression : the second component of the compound *phala-* "congelation". (from *phalati* "congeals, gets thick, ripens", distinct from the denominative *phalati* "bears fruit") is synonymous to the first component *muktā-* "congelation". Cp. also P. Thieme, Language (*loc. cit.*)=Kleine Schriften (*loc. cit.*).

21 From *śobhā-* in this sense is derived *śaubhika*, 'shadow player'; cp. Lüders, Philologica Indica, p. 391 ff.

22 It would appear likely that a *bhanigī-* 'illusion' derives from *bhaniga-* "hemp, hemp leaf". In this case the correct orthography ought to be **bhānigī-* "the condition (*avasthā*) caused by hemp". *bhanigī-* 'step' and **bhānigī-* would have been confounded in writing. Cp. *luḥ* : *luṭ* (see below p. 40), *khaṇḍa-* : *ṣaṇḍa-* see above p. 9, *kaṇṭaki-* : *kaṇṭaki-* (Smk. 4.27).

23 *bhanigu-* m., recorded in MW. from Vcar. as a name of a demon or of a mountain, is not attested in any extant work of Bilhana.

15. *m u g d h a-*

mugdha- adj., primarily "confused", comes to be used in the sense of "naive, simple, tender, beautiful" etc., *mugdha-* may be an antonym of *praudha-* "bold, strong, mighty, sexually experienced (said of a woman)". Conversely *mugdha-*, when negated (i.e. *amugdha-*), stands in synonymy with *praudha-*. In a verse like *amugdhābhyo mr̥ṇālibhyah* (8.64) "from grown up lotus stalks" it means that which is not "simple" in the sense of "naive, tender" (*sarala=mugdha*).

amugdha- in 2.9, qualifying the *dugdhābdhi-*, "the milk ocean", seems to be meant in the sense of "strong, mighty, luxuriant [because of yet being possessed by the valuables which were churned out of it by gods and demons]". The explanation of *amugdha-* by *svaccha-*, "clear", in *ed. ter. comm.* is hardly defensible.

mugdha- as a second member of a compound "beautiful as..." amounts to "strikingly similar to" : Vcar. 12.58 *pāthasi dugdhamugdha-* "in the water [that was] strikingly similar to milk"; 15.28 ...-*śuktibhil* *śaśimugdhābhil* "by shells strikingly like the moon"; Karṇasu. 1. 18 *sudhāmugdhair aṅgaiḥ* "by [her] limbs which were strikingly similar to nectar".

16. Roots *l u ḷ t h* "to rob", *l u ḷ (h)* 1 to "roll" and *l u ḷ t h* 2. "to strike, beat against".

The dictionaries know a root *luṭ* "to roll, wallow" and a root *luḥ* "to roll, wallow".²⁴ It seems that the latter form though wide-spread, is actually only a wrong spelling for *luṭ* (cp. Hindi *loṭnā* "to roll, wallow" against *luṭhnā* "to be robbed", Skt. *luṇṭh*).²⁵ In the following

24 W. D. Whitney, Roots, Verb-Forms and Primary Derivations of the Sanskrit Language, Leipzig 1885, only *l u ḷ t h* 'roll'.

25 Also cp. the root *luḍ*, which is Prākṛt for *luṭ* and then retaken into Sanskrit : *ḍ- loḍaya-* 'to churn' Vcar., 4.19,96; *loḍana-* 'churning', 1.90; 6.68. From this *luḍ* is to be derived *lola* 'rolling, moving', cf. 11.79 *gāṇḍasthalavilulitabāspa-* 'tears have begun to roll on the cheeks'. For *ḍ*, *l*, *l* between vowels, see Lüders, Philologica Indica, p. 546ff.

the verb for "to roll, wallow" will be spelt throughout as *luf(h)* (meaning the invariable MS. spelling *lufh*), the verb for "to strike, beat against", will be spelt *luth* (in agreement with the MSS).²⁶

A. *l u n t h* "to rob"

1.11 b-d *karṇāmr̥tam rakṣata..... /*
yad asya.....lunṭhanāya
kāvyārtha ca urāḥ praguṇībhavanti //

"Protect the nectar of the ears (your poetry)..., because the thieves of the property which is poetry are becoming expert in (lit. for) robbing / stealing (*lunṭh*) it..."

1.84ab *yātrāsu dikpālapurīṇi vilunṭhya*
na diggajān kevalam āgrahīd yaḥ /

"who having looted (*yí* with *lunṭh*), on his expeditions, the city of the guardians of the quarters, did not seize / conquer the quarter elephants only..."

1.115 *prthyibhujanīgah parikampitāṅgīm*
yaśahpaṭolluṇṭhanakelikārah /
vidhṛtya kāñcīm bhujayor balena
yaś colarājyaśriyam ācakarṣa //

"Who, as the paramour of the earth (=as a king) snatched / raped by the strength of his arms the royal fortune / the Fortuna of the kingdom of the Colas, whose army²⁷ had been shaken / whose limbs had started to tremble,²⁸ after he had opened²⁹

26 The spelling *luf* for *luth* 'to strike' does, however, occur elsewhere; cp. PW. s. v. *luf*.

27 An army consists of four *āngas*, thus *āṅga-* stands here for *caturaṅga-* 'army'.

28 I take *kampita-* to be p.p. of the causative *kampaya-* when applied to the army and p.p. of the root *kamp* when applied to the body of Fortuna.

29 Read *vivṛtya* instead of *vidhṛtya*; cp. Bühler, Introd., p. 45, on the difficulty of distinguishing *u* and *ṛ* in the MS.

Kāñci³⁰ / her belt, indulging in the sport of robbing (ud with *lunṭh*) it (the capital) / her (the Fortuna) of its flags / of her [white] cloth (dress) that was its/ her [white] fame / honour.”

4.16bd ...*tatsainyaluṇṭhitah...payasāṇi nīdhīḥ* / /

“...the ocean that was robbed [of it pearls] by his (the king's) soldiers...”.

6.24 b-d*sa.....nayanaculukaluṇṭhyamāṇa³¹ kāntir
dravidavadhūbhīḥ.....* / /

“...he (the king) whose beauty was robbed (stolen ; i.e. taken away by stealth) in the bowls that were their eyes by the women of the Dravidas...”

8.65d³² ...*mṛṇālīkīrti luṇṭhanam*

“...The robbing/stealing of the fame of the lotus root.”

14.54ab *kvāpi dāham aparatra luṇṭhanam
bandhanāṇi kvacid adāj janasya sah* /

“He conferred on the people in some place burning [of their cities], in another places looting (*luṇṭhana*), in some places captivity...”

18.42 ...*no kāyasthaiḥ kuṭilalipibhir no...../na.....luṇṭhitā.....ca
.....yat samgrhitā lakṣmīḥ.....* / /

“The fortune acquired by him was robbed (*luṇṭhitā*) neither by Kāyasthas, whose writing is crooked, nor by...nor by...”.

30 The capital of the Colas.

31 On Bühler's spelling *luṇṭhyamāṇa*, see below note on 3.76 and further on *luṇṭhyamāṇa* in 2.90.

32 Cp. below Chap. III on 8.65 for the verse being quoted in Skm. 8.50

B. *l u t (h)* 1. "to roll"

1.67cd. ...*tusārādrītāte luṭ(h) antah śitena khimās turagāḥi...*
"horses became tormented by the cold (snow) when
rolling/wallowing on the slopes of the Himālaya".

1.71 *yasya.....jāne dhavalatvam āpuḥ |*
arātinārīśarakāṇḍapāṇḍu -
gaṇḍasthalinīrluṭ(h)anād yaśāṁsi //

"Whose fame...became white, I fancy, because of its
rolling (*nīh - luṭ(h)*³³) on the cheeks, white as sugar-
cane stalks³⁴ [from grief], of the wives of the
enemies."

This is an *utprekṣā*, that is : a poetical fancy, not a
description of a real happening. The Poet imagines
the fame (actually : "the fames") of the king to roll/
wallow on the cheeks in a feeling of exuberance, like
say, those horses of verse 1.67 (cp. also 7.37). In
reality "fame" is always thought to be white by
nature, it need not become white.

3.24 *uccaih sthitam tasya kirīṭaratnam*
tejodhanānām upari sthitasya |
kṣamām iva prārthayitum luloṭ(h)a
samkrāntibhangyā maṇipādapīthe //

"His (the king's) crown-jewel, which had its place above
him, who had his place above all [other] resplendent ones,
rolled on his jewel foot-stool under the pretext of [its
own] reflection - as if to beg pardon [for its imperti-
nence]."

Rolling at somebody's foot is a sign of self-humiliation ;
cp. 6.91.

33 Cp. *nirluṭ(h)ana-* : 5.3.

34 For whiteness of (ripe) sugar-cane stalks cp. e.g. Viddh. 1³²₃₃...
pāripākapāṇḍurāṇām śarakāṇḍānām.

4.43c *kathayām āsa nāsāgra-*
viluṭ(h)ad³⁵ bāṣpaśikarah //

“...he said while a shower of tears rolled to the tips of his nose”.

4.70cd *...ruroda vapuṣā bhūprṣṭhaluṭ(h)itenā saḥ //*

“he wept with his body rolling on the ground”.

Rolling on the ground is a sign of intense grief; cp. 11.6.

5.3c *talpanirluṭ(h)anaśīrṇacandanaḥ*

“he whose sandal paste had gone on account of his rolling (*nīb - luṭ(h)*), on his bed in the nights”.

5.49c *oṣṭhaprṣṭhaluṭ(h)itasmītāñcalah*

“on the back of whose lips the fringe of a smile had begun to roll”.

6.91ab *ubhayanarapatipratāpalakṣmyau*
viluluṭ(h)atuś caraṇadvaye tadiye /

“Both the kings’ majesties rolled round (*vi- luṭ(h)*) at his feet”.

Cp. on 3.24

7.37b *lulot(h)apuṣpotkarareṇupuñje*

“...he (the spring season) rolled/wallowed in the heap of the pollen of the many flowers...”.

7.44ab *viyoginīnām.....lulot(h)a kaṇṭheśu līlākalapañcamo*
yah/

“The soft fifth note that rolled (thrilled) in the throats of the women...”.

Cp. e.g. *Viddh. 1.27...kaṇṭhe lolayantah parabhṛt-*
avayasāṁ pañcamam rāgarājam...samīrāḥ dākṣ-
iṇātyāḥ.

³⁵ Instead of *viluṭ(h)ad* “rolling round” (cp. 6.91) read *niluṭ(h)ad* “rolling down”? Cp. on 12.76.

Cp. on 13.87.

11.6ab *krandati sma...luṭ(h)ati sma*

"he cried, he rolled around on the ground".

Cp. on 4.70

11.51a-c *sapraṇāmam iva pāṇigatebhyaḥ saṇmukhaṇ viluṭ
(h)itā caṣakebhyaḥ..... madirā.....*

"the wine rolling³⁶ towards them from the drinking cups in their hands as if bowing down in salutation".

12.76cd... *pāṇḍugāṇḍasthalaviluṭ(h)ita-bāṣpa-*³⁷...

tears that began to roll on the yellow cheeks".

Instead of *viluṭ(h)ita*-read *nīluṭ(h)ita*-?.

Cp. on 4.43.

13.35cd *kṣitau luṭ(h)antah...navābhṛabindavaḥ*

"new rain drops rolling on the earth"

13.87c *mattairāvāṇakanṭhaṛgarbhaviluṭ(h)adgambhīragarjā-
ghanaḥ*

"strong as the deep roaring sound rolling inside the throat of Airāvāṇa (Indra's elephant) in rut".

Cp. the English idiom "Rolling thunder". Somewhat similar seems the idea of the "rolling (=thrilling) fifth note" in 7.44.

14.52ab ...*dvipaghaṭāḥ kāṭasthalī nīrluṭ(h)adbahaladānanir-
jharāḥ*

"multitudes of elephants, with streams of thick rut rolling (*nīh* - *luṭ(h)*) on their temples".

14. 63ab *pr̥ṣṭhanirluṭ(h)ita-bhūmireṇavas tasya vāraṇavarā
virejire*

"his excellent elephants, with the dust of the ground having rolled on their backs, appeared [like...]"

36 Ed. ter. comm., incorrectly glossed *viluṭ(h)itā* by *vilunṭhīta* 'robbed'.

37 Cp. 11.79 *gaṇḍasthalaviluṭtabāṣpa-* 'tears have begun to roll on the cheeks': *lulita-* Sanskritized Prākṛt *luṭita-/luṭita*=Skt. *luṭita-* 'rolled'.

18.43 *śrikāśmīrakṣitibhuji gate vaśyatām yadguṇānām
ūhuś cintāklamaparicayam kāni nāntahpurāṇi |
svacchā kūrtir nabhasi bisinipattramitre lulot(h)a*

*ścyotaddhārāsalilam akarod dhāma lakṣmīḥ
krpāṇam ||*

“When the king of Kashmir had become a slave of her (the queen Subhaṇa’s) excellent qualities, which of his harem-wives did not acquire familiarity with the exhaustion of worry [because he did not care for them any more]. His spotless (resplendent) fame (*Kirti*) [formerly also a ‘beloved one’ of his, for whom he does not care any more] rolled³⁸ on the lotuslike (blue nymphaea is intended) sky (i.e. the dark night sky). His fortune (*Lakṣmī*) (formerly also a “beloved one of his) took as her dwelling his sword, from which there drops the water of the blade (its shine)³⁹”.

18.51cd *bhūbhujāṇi vallabhā śrīḥ
khadge yasya dvipamadamaśīpaṇkalippte lulot(h)a ||*

“Royal fortune ; who was the beloved of the kings, rolled on his sword that was smeared with the bog (=the black bog) that was the ink that was the rut of the elephants”.

Cp. on 4.70.

18.66ab ... *tarunyah...bāspapanke luṭ(h)anti*

“the young girls roll in the bog of tears”.

Cp. on 18.51.

C. *l u ṭ h* 2. “to strike, to beat against (*upaghāṭe*, *pratīghāṭe*)

38 Cp. on 4. 7d. Possibly the poet thinks of the fame as being in the shape of the stars that roll/turn round the polar star.

39 Probably the poet thinks of the tears of Lakṣmī as the ‘water of the blade’.

- 1.61a.c ...*satrukañhorakantha piñhasthinirloñhanakunñhadhārah/*
*kṛpāṇah*
- "the sword whose edge was blunt through its beating asunder (*nīh - loñhana*) the hard bones of the basis of the necks of the enemies".
- 7.71cd*drāviñinām /*
karpūrapāñḍuganḍasthalalulūhitayarā... vāyavāḥ... //
- "the winds, whose vehemence was beaten off (*lūlh*) by the cheeks, yellow through camphor, of the Draviña women".
- 10.86ab *narendralilākarayantravārī luloñha devyāḥ kucakum-
 bhapīthe /*
- "The water from the play fountain that was the king's hand beat against the pot that was the breast of the queen".
- 15.65ab *tam...turañgavāhīnī hañhanirloñhanabaddhakautukam /*
 "him who had formed a wish to beat asunder (to utterly destroy) by force the cavalry army."

D. Doubtful or ambiguous spellings

- 2.90 *cañcac⁴⁰ cārañadīyamānakakanakam̄ samnadhangīta-
 dhavani sphūrjadgāthakaluñhyamānakarañaprārabdha-
 nṛttotsavam̄ /*
-*kgmābhartur āśid gr̄ham //*
- "The king's palace...was one in which gold was being given to alternately reciting bards, in which the sound of singing was connected (continuous), in which the (male) singers were bursting forth (starting loud songs), in which drums were beaten, in which a festival of dancing had started."
- The MS. reads *karañi-*, which would be "elephant". If this is adopted, no acceptable sense can be worked out from the text : "where elephants were being

⁴⁰ For *cañcac-* ('jumping') read *carcac-* ('repeating, alternating'), see above, p. 4.

"robbed" cannot be twisted into "were carried away" (i. e. fascinated⁴¹ [by the singers]) as interpreted by Eng. rend., apart from it that elephants are not known to enjoy music. We have to follow Bühler in correcting - *karati* - into - *karaṭa* -, which is - not only "temple [of an elephant]", but also-- "particular musical instrument" (Medini : *karato vādyabhedē*, in PW. s. v.), which fits in the context well. This musical instrument, of course, would be of the shape of an elephant's temple, hence a kind of drum. From this results that we have to change - *lunṭhyamāna-* "being robbed, taken by force" into - *lunṭyamāna-* "being beaten".

Occasionally there occurs instead of *lunṭh* a form *lunṭ*, which may be nothing else but a (bad) copyist's spelling. It is, however, frequent enough to have induced the dictionaries to pose a *lunṭ*" to rob" beside *lunṭh*. In verse 3.76 Bühler (ed. pri.) has twice *lunṭ* the second and the third editions have once *lunṭh* (in a) and once *lunṭ*⁴² (in c). Intended is obviously everywhere *lunṭh* "to rob".

3.76a *kāñci...vluṇṭhitā*⁴³ *bhūt...*

"Kāñci was looted (*vi - lunṭh*)".

c *lunṭhāka*⁴⁴ *Iuptanikhilāmbara.....*

"[whose] entire dresses were taken away by the looters".

18.95d *sutrāmṛṇo 'pi śravasi lunṭhitam yasya śanke kathābhīḥ*
the tales about him (Bilhaṇa) knocked against
the ear even of Indra".

Lunṭhitam...kathābhīḥ... may be interpreted also as "the

41 To fascinate in Sanskrit would be *mano* (acc.) *hr.* A *mano* (acc.) *lunṭh*, in the sense of 'to fascinate' would, of course, be unexceptionable.

42 Cp. also 6.24 where Bühler has *lunṭhyamāna-* and subsequent editions (correctly) *lunṭhyamāna-*.

43 Bühler (ed. pri.) : *viluṇṭitā*.

44 Instead of *lunṭhāka* in all editions read : *lunṭhāka* ; see also Vcar. 1.11 quoted in Alāmkāras. by Ruyyaka wherein certain editions (cf. TSS. 40, p. 143 (1915); ed. S.S. Janaki, p. 147) read *lunṭhanāya* instead of (correct) *lunṭhanāya* in other editions (cp. Kāvyamālā, 35, p. 118; ed. R.C. Dwivedi, p. 218 Delhi, 1965) and in our text,

tales rolled towards the ear even of Indra (*kathā-bhīh...luṭhitam* as *tena gatam* "he went").⁴⁵ Bühler's: "came...to the ears of Indra" avoids to decide the issue.

E. Conspectus of grammatical forms used⁴⁶

luṇṭh "to rob":

Verb. (-) *luṇṭhita* (3. 76; 4. 16; 18.42)

luṇṭhya (1.84)

luṇṭhyamāna 47) (6.24)

Deriv. : *luṇṭhana* (1.11, 115; 8.65; 14.54)

luṇṭh is compounded with *vi* : 1.84; 3.76; 18.42.

luṭ(h) 1. "to roll".

Pres. *luṭ(h)ati*, *luṭ(h)anti* (11.6; 16.66)

Perf. *Iluṭ(h)a* (3.24; 7. 73, 44; 18. 43, 51)

- *luṭ(h)atulī* (6.91)

Verb. (-) *luṭ(h)ita* (4.70; 11.51; 12.76; 18.95)

(-) *luṭ(h)ant* (1.67; 4.43; 13.35, 87; 14.52)

Deriv. : *luṭ(h)ana* (5.3)

luṭ(h) is compounded with :

nīḥ (5.3)

vi (4.43; 6.91; 11.51; 12.76; 13.87)

luṭh 2. "to strike, to beat against".

Perf. *Iluṭhā* (10.86)

Verb. *luṭhita* (7.71; 18.95)

luṭhyamāna (2.90) (see note 47 below)

Deriv. : *luṭhana* (1.61; 15.65)

luṭh is compounded with *nīḥ* (1.61; 15.65)

17. Root *v a h* (+ *u d*)

ud—yah is on several occasions used in the sense "to

45 In this case read *luṭ(h)itam*.

46 Arrangement according to that of W.D. Whitney, The Roots Verb-Forms. . ., Leipzig (1885).

47 *luṭhyamāna-* in 2.90 is to be emended to *luṭhyamāna -*, see above p. 46,

exhibit, to show, to make manifest”, which seems rather a rare use (not properly recorded in lexica). Thus in

1.4 *ekas stanah*⁴⁸.....

... /

*yasyāḥ priyārdhaḥsthitim udvahantyāḥ
sā pātu vāḥ parvatarājaputri //*

“May that daughter of the king of the mountains (i.e. the Himālaya) protect you, the one breast of whom, who exhibits standing in the half part of her beloved one, has gone...”.

In this sense *ud - vah* occurs also in 1.51; 3.39; 5.10,20; 9.11, 32; 10.23, 36; 12.50; 14.47 etc.

Interpreting this word literally (on 1.14 *edd. sec.* and *ter.*, *comm.*) commentators seem to have missed this sense. Their comment on *udvahantyāḥ* as equivalent to *dhāravyāḥ* “carrying”, alledgedly showing Bilhaṇa to be a śākta has no cogency.⁴⁹ Bilhaṇa has used *ud - vah* in the non-figurative sense of “carrying” in 12.48...*asyodvahataḥ karābje...ambhoruhinīpalāśam* “of him, who was carrying in his hand the leaf of a lotus”; cp. also 15.64; 18.77. The figurative use of *ud - vah* by Bilhaṇa may be compared to that of roots *bhr* and *bhaj*: in 1.91 *bibhrat* and 11.37 *bhāji* are replacable by the corresponding forms of *ud - vah*.

18. *vātāyaṇa-*

vātāyaṇa- is invariably glossed in *ed. sec.* and reproduced in *ed. ter.* by *gavākṣa-* “a round window” at the

48 *ekastanah* (*ed. ter.*) is a bad orthography for *ekāḥ stanah* (*edd. prī* and *sec.*). Cp. p. 1 on 1.74a.

49 Śiva and Pārvatī are sometimes united in the form of a single androgynous deity. The right hand side of the divinity represents Śiva and the left Pārvatī. It is Śiva, *ardhanārī* ‘half women’ and half *īśa* ‘lord’. The male half has *jaṭamukuta* on the head and the single breast of the female side is prominent, the waist pinched in, the hair done up in a knot (*dhammīla*). Cp. e.g. the figure of Ardhanārīśvara of Mahābalipuram, belonging to 7th cent. A.D. (T.A. Gopinatha Rao, Elements of Hindu Iconography, vol. 2, pt. 1, p. 328). Cp. also the verse on *ardhanārīśvara* in Smṛ. I.11, ascribed to Bilhaṇa,

instance of Amarak. 2.3.9. Literally *vātāyana-* may be explained as *vātasyāyanam yena* "by which the wind goes [and comes] =window" or *vātasyāyanam yatra* "where there is the going [and coming] of the wind". Thus it comes to be used not only in the sense of *gavākṣa*- but as a designation of "the flat roof of an Indian house,⁵⁰ roof-terrace, balcony,⁵¹ portico" etc. .

From the context it appears that "balcony" or "flat roof" is the sense in which *vātāyana* is used in 9.91... *vilāsavātāyanasevanena* "by enjoying the pleasure balcony"⁵².

9.129cd *vātāyanaiḥ kelivimānakalpais*
tavāstu kāñcī nayanotsavāya

"May Kāñcī be to the feast of your eyes by its balconies which are like pleasure *vimānas*".

Cp. also : 12.21, 27; 17.10, 30, 32, 60; 18.4, 9, 25, 30;
Karṇas. 1.22.

19. *v y ā k h y ā -*

vyākhyā- "interpretation" is obvious in 18.4b and 78b. In 18.79c *mahābhāṣyavyākhyā-*, is taken as "commentary on the Mahābhāṣya" by Bühler, followed by others, which seems doubtful :

50 Kathās. 95.18 *svagrhottingavātāyanagataḥ* 'staying on the lofty roof of the house'; ibid. 103.16 *harmyavātāyanarūḍhah* 'having climbed on the roof of the palace (cp. also Hcar. 4, para. 7. ...sa rājā...harmasya pr̥śhe suṣvāpa "that king slept on the roof of the palace"). Tawney's explanation of *vātāyana-* by 'window' for these passages in Kathās., is shown to be wrong by the context.

51 Bear. 3.19-21; Ragh. 7.6-8; Rudrakavi, Rāṣṭrauḍha., 20.57. Balconies (=*vātāyana*) framed by small railings, are found in sculptures at Bārhut, Sāñcī, Mathurā etc. Young women, crowding each other, stand on these balconies in excitement, looking at scenes below. Cp. A. Coomaraswamy, Early Indian Architecture (Palaces) pp. 181-217 (Eastern Art, 3).

52 For a similar description cp. particular passage in Bāṇabhaṭṭa's Hcar., in which queen Yaśovati is described to enjoy moonlight on a balcony by putting on her upper garment,

18.79cd *mahābhāṣyavyākhyām akhilajanavandyām vidadhataḥ
sadā yasya cchātrais tilakitam - abhūt prāṅgaṇam
api //*

“[Jyeṣṭhakalaśa] even whose courtyard was always adorned by pupils when he gave his explanation of the Mahābhāṣya, praiseworthy to all people (respected by everybody)”.

The idea is that when he gave his instruction, there were so many pupils, that they had to stand partly outside the room in the courtyard.

Therefore, *vyākhyā-* “interpretation [given to his pupils]”, like former occurrences, is more likely in above stanza. Moreover, no commentary on the Mahābhāṣya by Jyeṣṭhakalaśa is known or mentioned elsewhere.

20. *v e I ā-*

velā- is explained by *tāta-* “shore” *edd. ter. and sec. comm.* on verse 9.7, which is hardly correct :

*śrīgāraratnākaravelayeva
tayā praveṣe vihite taruṇyā /
navānurāgena manas tadīyam
ratnotkareṇeva sanātham āśit //*

“When the entrance was effected by that young girl, who was like the flood wave of the ocean of love, his mind was joined with new affection (colouring) as if with a scattering of jewels”.

The idea is that she causes his mind to be full of affection like the flood wave of the ocean (*ratnākara-* “jewel mine”) scatters jewels (makes the shore full of jewels). Cp. 12.40cd :

*samuḍḍhalantyā praṇayikṛtāni
lāvaṇyaratnākaravelayeva //*

“as if embraced by the gushing up flood wave of the ocean of loveliness”.

In 7.75 *velācala-* “coastal mountain” is used for “shore”,

velā- originally means "tide, flow", whence developed some secondary senses, viz. "wave" (originally : "of which the tide consists"), "shore" (originally : "on which the tide" is observed"), "boundary/limit" (originally : "of the tide"). Cp. Amarak. 3.3.198 *abdhy-ambu-vikrtau velā kāla-maryādayor api.*

velā- prefixed with *ud* (=*udvela-*) in 8.52 and 10.70 is used in the sense of "limitless".

21. *s a m s t h i t a -*

samsthita- (4.88b) "stopped, ended", an euphemism for *mṛta-* "dead" : cp. e.g. *akārya-* (4.111) "what must not be done" for "killing".



3

**Secondary Source Material relating to
Vikramankadevacarita**

1.14 Smk, 4.28.

- (a) For *-āyāti gunah* : *-āyānti gunāḥ*, plural instead of singular.

1.26 Smk. 4.5; Šp. 167

- (a) For *prthvīpateḥ* : both *mahīpateḥ*, seems to be a gloss substituted for the original.
- (d) For *jānāti nāmāpi* : Šp. *nāmāpi jānāti* ; for *teṣām* : Smk. *yeṣām*, which agrees with the conjecture offered by O. Böthlingk (BIS. 4773), but is refuted by the agreement of Vcar. MSS. and Šp. ; for *teṣām* : Smk. *yeṣām*, subordination for coordination.

1.29 Smk. 4.27 ; Šp. 144

- (a) For *vimucya* : Šmk. *vihāya* (gloss).
- (b) For *doṣē Prayatnah* : both *doṣeṣu yatnah* ; for *khalānām* : both *khalasya*, seemingly to establish a correspondence of number between *khalasya* and *kramelakāḥ* in (d).
- (c) For *nirikṣate* : both *avekṣate* ; for *praviṣya* : both *praviṣṭāḥ*.
- (d) For *kaṇṭaka-* : Smk. *kaṇṭaki-*, a questionable modern by-form of *kaṇṭaki-*.
A similar idea is expressed by Rudrakavi (ca. beginning of the 17th cent. A. D.) in Bhāvavilāsa, v. 19 (KM. 2, p. 114) :

guṇināṁ guṇeṣu satsy-*api*
piśunajano doṣamātram ādatte |
kusume phale virāgi
kramelakah kanṭakaugham iva ||

The reading of the edition *kanṭhaugaugham* is apparently a typographical error. *piśunajanaḥ* corresponds to Bilhaṇa's : *khala* -; *kanṭakaugham* to his *kanṭakajālam*.

7.20 Smk. 65.27 ; Sp. 3877

- (b) For *dolāsu lolāsu* : both *dolāsu dolāsu*, a simple mistake.
- (c) For *prasādāl labhate* : Smk. *pramādāl labhate*, seems to be a scribal mistake of ध for स. It is remarkable that also the MS. of Vcar. has *pramādāl labhate*, corrected by Bühler and *ed. ter.* to *prasādāl labhate* "on account of a boon given to him", which evidently is correct. The explanation of *ed. sec.* (p.247) of *pramādāt=anavadhānatām parityajya* is not acceptable, vārtt. I on Pāñ, 2.3.28, on which it is based (example : *prāsādāt prekṣate* "he looks from the palace [roof]", construed to stand for : "having climbed the palace roof, he looks") would not justify the unmotivatable dropping of *parityajya*.

7.23 Smk. 65.29 ; Sp. 3879

- (b) For *-jādyah* : Sp. *bimbāh*. The text reading is more characteristic : "the stiffness of whose hips had been loosened", than of the anthology : "the orb of whose hips...".
- (d) For *puruṣayiteṣu* : Smk. *puruṣayiteṣa*, is obviously a misprint.

7.63 Smk. 59.15

- (b) For *kelikarmaṇi* : *krīḍakarmaṇi*, (gloss).

7.64 Skm. 1234

- (c) For *-jagajjayārjanaruceḥ* : *-jagattrayārjanaruceḥ*, seems to be a simple improvement on the original.

- (d) For *trailokyajaitro* : *trailokyamallo*, is also a simple improvement.
- 7.71 Smk. 59.27 ; Šp. 3807
- (a) For *-kuhūtkāri* : Smk. *-kuhukāri*, is a correct orthography. Cp. above Chapter I on 7.71ab.
 - (b) For *-drumabharita-* : Smk. *-drumacarita-* is simply a mistake.
 - (c) (d) Instead of :

unmīlannīlamocāparicayaśisirā vānty amī drāviḍināṁ karpūrāpāñḍuganḍasthalaluhitarayā vāyavo dāksinātyāḥ //

"these southern winds, whose impetus is beaten back by the camphor-yellowish cheeks of the Drāviḍa women, blow, being cool from their familiarity with (=their coming in touch with) the blossoming black Mocā-trees"

Smk. and Šp. read :

ete tanvanti velāvanalalitalatāñḍavāṇi drāviḍastrī karpūrāpāñḍuganḍasthalaluhitarayā vāyavo dāksinātyāḥ //

"these southern winds, whose impetus is beaten back by...cause wild dancing of the lovely creepers of the shore-forests".

This change seems to be meant to be an improvement. Some scholar appears to have taken umbrage at the genitive *drāviḍināṁ* being construed with the first member of the following compounds, which is considered not good (a so called *sāpekṣasamāsa*).

Secondly, he wanted to bring the qualification of the winds, which is "cool" in the original, into a connection with the statement of (d), that their "impetus was beaten back". So he made them cause the creepers to "dance".

- (d) For *luf(h)ita* : Smk. *lulita*, see above p. 38 on *lufh*.

7.76 Skm. 1248 ; Smk. 59.18¹

- (a) For -grāmaṇīḥ : Skm. śrāvaṇīṁ, but I.O. (cp. Skm. *ad versum*) reads grāmaṇīḥ supporting the genuineness of our text.

- (b) Instead of

chāyāmātraparigrahe 'pi jagṛhe pañceṣu jaitreṣu-tāṁ|

: Skm.

chāyāmātraparigraheṇa vidadhe pañceṣavīṁ astratāṁ |,

for-parigrahe'pi : Smk. -parigraho 'pi.

- (c) For -taṭīsañcārataḥ : Skm. -darīsañcāritāḥ, Smk. -vaṭīsañcāritāḥ,

8.6 Smk. 53.86 ; Šp. 3362

- (a) For *tasyāḥ* : Smk. *yasyāḥ* ; for *śrenīḥ* : both *śrenī*, cp. on 8.60 below : *mudrikāvalīḥ* ; *mudrikāvalī*.

- (b) For *laṭabhabhrūvāḥ* : Smk. *laṭahabhrūvāḥ* ; Šp. *laṭasubhrūvāḥ*. *laṭaha-* and *laṭabha-* both mean "handsome" and are equally possible. Since *laṭabha-* is the spelling in other passages of our text, e.g. 8. 82 ; 10.58 ; 18.69. it should be preferred. It is resanskritised from Pkt. *laḍaha-*, *naḍaha-*-(cp. Ratnacandra, An Illustrated Ārdha-Māgadhi Dictionary, s.v.).

- (d) For *samudgatā* : Smk. -*samuddhatā*, an improvement.

With this verse starts the description of Candra-lekhā. According to poetic convention the description of a divine being should start from the feet, and that of a human being from the head (cp. Mallinātha on Kum. 1.33). Since Candralekhā belongs to the

¹ The verse is quoted anonymously in Smk., which, however, has later been assigned by the editor from : Vcar 7.76; cp. Smk. end page 84.

Śilāhāra dynasty, that traced its descent from Jimūtavāhana, the lord of the Vidyādhara (semi-divine beings), she is given a divine treatment by the poet ; cp. also Karṇasu. 1.13.²

8.8 Smk. 53.84 ; Šp. 3360 ; Subh. 1570 (anonym.)

(c) For *kopād* : Smk. *roṣād* (gloss).

8.10 Smk. 53.85 ; Šp. 3361

(c) For *padadvandvasya* : both *pādadvayasya* (gloss).

8.14 Smk. 53.81 ; Šp. 3359

(c) For *kṛtālavālāṁ vällabhyāt* : both *lāvaṇyāya kṛtam sthānam*, an improvement on the original, which is also attested to in one of the Šp. MSS. (cp. ZDMG 27, 1873, p. 58).

8.30 Smk. 53.70

(a)(b) For *samāptalāvanyasāre sarge* : *samāpte lāvanyasārasarge*. In the reading of Smk. the sense would be :

"When the creation of the substance (raw material) or loveliness was exhausted, the creator went away without filling up the navel-hole of the antelope-eyed one".

In the reading of Vcar. :

"When, in the creation of the antelope-eyed one the substance of loveliness was exhausted, the creator went away without filling up the navel-hole [or hers]".

This seems to be clearer and preferable also because the genitive *mrgidrśah* can be construed with a word of the same line (*sarge*). For *samāpte* "exhausted, finished, gone", cp. 6.76 ; 7.2.

(d) For *prajāpatih* : *caturmukhaḥ* (gloss).

² M. Winteritz (Geschichte der ind. Lit., Bd. 3, p. 85) blames Bilhana calling mythically Candralekhā a *vidyādharakumārī*, which however, is her correct designation known from many inscriptive sources pertaining to this dynasty.

8.37 Smk. 53.63

- (c) For *stanayos tasyāḥ* : *stanayos tanvyaḥ* the substitution of the poetical adjective (*tanvyaḥ* : cp. also 8.82) for the possessive pronoun (*tasyāḥ*) seems to be meant as an improvement. For the substitution of *tasyāḥ* for *tanvyaḥ* no motive could be found : hence it is, most likely, the original reading.

8.60 Smk. 53.44 ; Sp. 3334

- (a) For *aṅgulibhiḥ* : Sp. *aṅgulīṣu* is a *lectio facilior* : *aṅgulīṣu kuraṅgākṣyāḥ śobhate mudrikāvalīḥ* “a row of rings shines on the fingers of the antelope-eyed one”, the much more sophisticated *lectio difficilior* must be kept : *aṅgulibhiḥ kuraṅgākṣyāḥ śobhate mudrikāvalīḥ* “a row of rings shines (=is beautiful) through her fingers”. The idea is that in this case it is not the rings that beautify the fingers, but the fingers that beautify the rings.
- (b) For *mudrikāvalīḥ* : Smk. *mudrikāvalī*, cp. on 8.6 above for *śrenīḥ* : *śrenī*.
- (c) For *pañceśoh* : Sp. *puṣpeśoh* (gloss).
- (d) For *sūkṣma* : Smk. *sūkṣmā*, due to wrongly construing it with *paramparā* f. In fact *sūkṣma* qualifies the word next to it : *lakṣya*.

8.62 Subh. 1532

- (a) For *haste cakāsti bālāyāḥ* : *kare bibhāti tanvaṅgyāḥ* (gloss).
- (b) For *tasyāḥ kaṅkaṇamālikā* : *raṇad valaya saṃhatīḥ* (gloss).

8.64 Skm. 849 ; Smk. 53.42

- (a) For *eva* : Smk. *api*.
- (b) For *yadi* : Smk. *citram*.

The changes may be motivated as an attempt to make the verse clearer :

*sarale api dorlekhe
citrem cañcalacakṣuṣah /
amugdhabhyo mṛṇalibhyāḥ
katham ājahratuh śriyam //*

"How did her arms, even though straight / naive, [it is] marvelous, rob their beauty from the luxuriant / sophisticated lotus roots ?".

The original *sarale eva dorlekhe yadi...* means :

"If her arms were straight/naive, how did they rob their beauty from the luxuriant/ sophisticated lotus root ?"

- 8.65 Skm. 850
 (b) For *-niruddha-* : *niśiddha*.
- 8.69 Smk. 53.24
 (b) For *daśanamālikā* : *daśanamallikā*, an improvement.
- 8.71 Smk. 53.13 ; Šp. 3304
 (d) For *tūṇeva* : both *tūṇīva*, seems alone correct : there is only a feminine *tūṇī*-and masculine *tūṇa*- "quiver".
- 8.76 Smk. 53.17 ; Šp. 3306
 (a) For *vaktrendau* : Šp. *vakrendau*, is a misspelling.
 (b) For *sūtritau* "strung together" : both *sūcītau* "indicated, suggested", must be an error. Passages with *sūtraya-* "string together, shape, create" : Vcar. 9.20 ; 11.23 ; 18.23, 35 ; Karṇasu. 1.37, 41 ; 2.5 .
- 8.79 Skm. 820 ; Smk. 53.7 : Šp. 3297 , ...
 (a) For *-rekhā-* : Šp. *-lekhā-*.
 (d) For *nāśvāṇiśasya nirgatā* : Skm., Smk. *nāśvāṇiśīvinirgatā* ; Šp. *nāśvāṇiśāvinirgatā*. In

Vcar. *nāśāvāñśasya* cannot be construed with *nirgatā*, but must be construed with *pattradvayīva*.

8.85 Smk. 52.1

- (c) For *parataḥ* "further away, beyond" : *paritah* "all around, in all direction" (cp. 7.13 *candanādreh parataḥ* "beyond the Malaya mountain"; 7.69 *candanādreh parastāt*). Both readings seem equally possible.

8.86 Skm. 507; Smk. 51.14; Šp 3278

In Skm. lines (b) and (d) are transposed with *vapuh* for *vayah*. It seems better to say : "the age (*vayah*), that is friendly to (suitable for) love, i.e. her youth is ready to give up naivety" than "the body...", cp. below Chapter IV on v. 9(c).

This verse describes a girl on the border line of adolescence (Smk., Šp. in the section *vayaḥsandhi-*).

In Šp. lines (b) and (c) are transposed, for (c) being substituted :

sāśāṅkam tanukañṭakakṣatabhiyā kriḍavane kriḍati |

For *iṣyate* (of the MS. and edd.) "is desired", read *anvesyate* "is looked for" : "the touch by the thorns is looked for by the tricky one", the idea being: that she enjoys the scratchings that would take place in passionate embracings. The mistake *neṣyate* (*na-iṣyate*) for *'nvesyate* must, however, be old, as the paraphrasing line in Šp. shows.

8.87 Smk. 51.13

- (b) For *dolanena*; *dolanēna*, Rather an orthographic variant. Cp. Bālar. *dolā* for *dolā* (MW); below p. 60 on 13.80.
- (c) For *vā varṇanayā* : *vyāvarṇanayā*.

- 10.46 Subh. 1869 (anonym.)
 (d) For *tāśām* : *strīṇām*; for *stana-* : *kuca-* (gloss).
- 10.71 Subh. 1884
 (a) For *dattam̄ sarobhyah phalam* “the fruit was given to the ponds...” : *labdhām̄ sarobhiḥ phalam̄* “the fruit obtained by the pools...”. Both readings amount to the same thing and are equally possible.
 (c) For *nṛpāṅganābhiḥ* : *varāṅganābhiḥ*, (gloss).
- 10.75 Subh. 1885
 (c) For *nisargakānteh* : *visargakānteh*, a mistake,
- 10.87 Cp. above Chapter I on 2.38d.
- 11.77 Smk. 82.2
 (c) For *prsthaparāgapāṇḍura-* : *pīṭaparāgapāṇḍura-*.
 The reading of Vcar. MS. seems to be a scribal mistake. Cp. also 11.84d.
- 11.83 Smk. 82.6; Sp. 3726
 (c) For *-protapluta-* : Smk. - *plotapluta-*.
- 13.9 Smk. 60.32
 (b) For *nyaveśyat* : *niveśayan*.
 Bilhaṇa coordinates : “he puts his glance...on the breasts, he did not find (consequently)...the jet of water...?” Smk. subordinates : “...putting his glance...he did not find...”.
- 13.25 Subh. 1781 (anonym.)
 (a) For *-pattakesu* : *kuffimesu*.
 (b) For *pattrināḥ* “arrows” : *mārganāḥ* “arrows” (gloss).

- (d) For *tadillatā...sevate* : *tadillatāḥ...bibhrati*, replacement of singular by plural and of root *sev* by synonymous root *bhr* “bear”; for *-sphullirigabhaṅgīḥ lalitāṅgiḥ sphullirigabhaṅgī- lalitāṇi*.

13.80 Smk. 71.10

- (b) For *dolā-* : *dolā-*, orthographical variants, cp. above p. 58 on 8.87b.
- (c) For *viśīryate* : *pradīryate* (gloss).

13.84 Šp. 3762

- (c) Omits *me*, which spoils the metre.
- (d) For *prasannatāṁ etya* : *prasannatāṁ etu*.

The verse is quoted under the section *asatīcaritam* (description of unchaste women).

13.88 Smk. 61.1

- (a) For *khaṇḍa-* : *sanda-*, which is the correct orthography: see above Chapter I on 5.22a.
For the neuter *śādvalam* : masculine *śādvalah*, which is less common, though quoted by lexicographers.
- (c) For *śeṭāla-* *śaivāla-*, which is orthographically more correct; cp. MW, s.v. *śaivāla-*.

14.32 Smk. 62.19

- (c) For *avalokyat* : *vyalokayat*.

16.2 Smk. 63.2; Subh. 1827

- (c) For *athājagāma* : Smk. *ājagāmātha*; Subh. *prāptāḥ sapadi*. It seems, these are deliberate changes introduced in order to get rid of the two undesirable iambi in the beginning of the *śloka* line :
instead of V—V—V we get —V— —V (Smk.) or — —VVV (Subh.) respectively.

- (d) For *bhūpateḥ* : Smk. *bhūbhujah* (gloss). Cp. above chapter I on 4.83 cd, below on 16.9.

16.9 Subh. 1829

- (a) For *saśāṅkena* : *sāśāṅkena* (synonymous).
- (d) For *nāspr̥yata* : *spr̥yate na*, the transposition of the past tense into the present requires changing the word order : *na spr̥yate* would contain an iambus before the iambus formed by the fifth and sixth syllable (—V—V—V). The cadence becomes all right reading *spr̥yate na kucasthalī* : —V—VV—V—. Cp. above on 16.2.

16.10 Smk. 63.14

- (a) For *abhūvan* : *abhavan*.
- (c) For *kucotsaṅgāḥ krśāṅgīṇām* : *stanotsaṅgāḥ mrgākṣīṇām*, which are synonymous expressions.

16.14 Smk. 63.9; Subh. 1830

- (d) For *niradahyata* : Smk. *paryabhūyata* (gloss).

16.44 Smk. 109.17

- (d) For *calukyavīraḥ* : *dhanurdharo 'yam*, a deliberate change to make the verse applicable to any hero. Cp. below on 16.51d, 52d; 17.11d, 12d.

16.49 Smk. 64.3

- (b) In our MS. the first three syllables are missing. They have to be supplied from Smk., which reads *talpeṣu* (accordingly *edd. sec.* and *ter.*) against Bühler's *vistīrṇa -*.
- (d) For *tuśāragarvah* : *tuśārāvargah*; is due to metathesis of त and श.

16.51 Smk. 63.22

- (b) For *śrīkañṭhahāroraṅgaiḥ* : *śrīkañṭhakaṇṭhorāṅgaiḥ*, repetition of the syllables are seemingly for the sake of rhyme (*yamaka*).
- (c) In Vcar. MS. the syllables *ha* in *bṛhat* and *rāgṛaghāṇṭā* are left out. Bühler (*ed. pri.*) tried to fill the gap by his own wording, *ed. sec.* changed - silently - following secondary tradition (Smk. 63.22).
- (d) For *kuntalapateḥ* : *samtatam amī* (void of relevant significance), in order to cancel reference to a particular king. Cp. above on 16.44d.

16.52 Smk. 64.10

- (a) For *pīdayantah* "tormenting" : *pīñdayantah* "making to coagulate", which might be a deliberate change meant to make the winds freeze and not only shake the rivers. *pīdayantah*, however is recorded in Smk. v.l.
- (d) For *tasya prītyai* : *lokaprītyai*, is again a deliberate change in order to make the verse more generally applicable (i.e. not only to the present king but to people in general). Cp. above on 16.44d.

17.11 Subh. 2560

- (b) Instead of *ayam tu mām vetti...* "this king thinks me..." *sa mām sadā vetti...* "that king thinks me always...", which seems to be slightly more emphatic .
- (d) For *svakhedam ākhyātum abhūt kṛtāspadam* "[the gold] had made its place [on the ears of...] in order to tell its grievance..." : *svakhedam ākhyātum ivāsti bhūpate* "[the gold] is [on the ears of...] in order to tell its grievance,

O king !”, which is a deliberate change from the past to the present, and from a laudatory statement concerning one particular king to an eulogy that may be addressed to any king, cp. above 16.44d.

17.12 Subh. 2561

- (a) Instead of *narendracāmīkara-* : *tvaḍāptacāmīkara-*.
- (c) Instead of *itas tataḥ ploṣabhiyeva durgatir mu-*
moca : *sam unmīṣad dāhabhiyeva durgatir jahāti*. The changes are deliberate; the verse is turned into an address (*tvaḍāpta-*), and the past action (*mumoca*) into a present one (*jahāti*); cp. on 17.11 above.

17.33 Smk. 107.8

- (a) For *sthitāsu* : *stutāstu* (some MSS. *sthitāsu*), is not construable.
- (b) For *nirantarāśu ca* : *nirantarāśmasu* “that are without interstices/gaps”, (to be construed with ~*sthaliṣu*) seems to be a deliberate change.³
- (c) For *kiyat� api* : *viyaty api* “even in the air” : *mārge kiyat� api* “on a way of a certain length”, which is supported by 16.32 *kiyatam api mārgam* “a way of a certain length”.
- (d) For *nirālambatiśramam* : *nirālambateḥ śramam*, which is an equivalent expression.

3 There is no rule that forbids to use a *bahvṛihi* : *nirantarāśman-* as a feminine, though *nirantarāśmaka* might be more usual,

A concordance of verses quoted from Bilhaṇa in anthologies

1. *Vikramāñikadevacarita*

1 Srк.	2 Skm.	3 Smk.	4 Śp.	5 Subh.	6 Mis. Works
1.7		2.107			
1.14		4.28			
1.18		4.23			
1.26		4.5	167		
1.27		4.4			BIS. 4773
1.29		4.27	144		BIS. 1548
7.5		59.25			
7.20		65.27	3877		
7.22		65.28	3878		
7.23		65.29	3879		
7.63		59.15			
7.64	1234				
7.70		59.26			
7.71		59.27	3807		
7.76	1248	59.18			
8.6		53.86	3362		
8.8		53.84	3360	1570	anon.
8.10		53.85	3361		
8.14		53.81	3359		
8.16		53.79	3357		
8.21		53.73	3352		
			anon.		
8.25		53.66			
8.30		53.70			
8.37		53.63			

	1 Srк.	2 Skm.	3 Smk.	4 Śp.	5 Subh.	6 Mis. Works
8.47			53.46			
8.48			53.47			
8.51			53.39			
8.60			53.44	3334		
8.62					1532 ⁴	anon.
8.64		849	53.42			
8.65		850				
8.69			53.24			
8.71			53.13	3304		
8.73		825				
8.76			53.17	3306 ⁴		
8.79		820	53.7	3297		
8.82			51.12			
8.85			52.1			
8.86		507	51.14	3278		
8.87			51.13			
8.88			50.7			
10.39			65.7	3799	1868	anon.
10.42			65.6			
10.46					1869	anon.
10.71					1884 ⁵	
10.75					1885	
11.9					1929	
11.77			82.2			
11.83			82.6	3726		

4 Instead of Vcar. *haste cakāsti bälāyāḥ...*, in Subh. the verse starts:
kare bibhāti tanyāngyā....

5 Instead of Vcar. *dattam sarobhīḥ...*, Subh. the verse starts; *labdhām sarobhīḥ...*,

	1 SrK.	2 Skm.	3 Smk.	4 Śp.	5 Subh.	6 Mis. Works
13.5			60.6.			
13.9			60.32			
13.25					1781	anon.
13.80			71.10			
13.84				3762		
13.88			61.1			
14.32			62.19			
14.37			62.15			
16.2			62.2		1827	
16.8					1828	
16.9					1829	
16.10			63.14			
16.14			63.9		1830	
16.15			63.8		1831	
16.44			109.17			
16.49			64.3			
16.51			63.22			
16.52			64.10			
17.11					2560	
17.12					2561	
17.33			107.8			
17.34			107.9			
18.106					166 Bhaṭṭa Śrī Bilhaṇa	
18.107					Bhaṭṭa Śrī Bilhaṇa	
	73	—	7	57	20	17

2. *Karṇasundari*⁶

	1 Srk.	2 Skm.	3 Smk.	4 Śp.	5 Subh.	6 Mis. Works
2.29	536 ⁷	647	44.16			
		Śṛṅgāra	Śṛṅgāra			

3. *Caurapañcāśikā*⁸

	1 Srk.	2 Skm.	3 Smk.	4 Śp.	5 Subh.	6 Mis. Works
1				3469		
11				3470	1378	
12				3467	1291	
				Amaru		
3	—	—	—	3	2	—

6 The only verse quoted in anthologies from the *Karṇasu*, that has come to my notice so far, is Srk. 536 (below, p. 81f.) The *Karnasu*, verse 1.46, however, is found in Śṛṅgāraśataka of Bhartṛhari (ed. D.D. Kosambi, Bombay 1948, p. 54 v. 139), as already was noticed by K. Schonfeld (cp. Śāntiśataka, Leipzig, 1910, p. 41).

7 The verse was overlooked by D.D. Kosambi in his discussion on the age of Vidyākara (cp. Srk., Introd. p. xxxiii). The reason might be the different starting of this verse in Srk. (*sodvegā mrga-* ... and *Karṇasu nīrāgā mrga-* ...), cp. below p. 81 on 39.

8 References are to Caurap. ed. P. von Bohlen, Berlin 1833, and, for the northern recension, to Caurap. ed. B.S. Miller, New York, 1971, p. 14 ff.

4

Verses Ascribed to Bilhana in Anthologies

1. *atrākaṇṭham viluṭha salile nirjalā bhūḥ purastāj
jahyāḥ śoṣam̄ vadanavihitenāmalakyāḥ phalena |
sthāne sthāne tad iti pathikastrījana [h] klāntagātrīm
paśyan sūtām̄ kim u na kṛpayā vardhito roditaś ca ||*

Smk. 90.19 : *karuṇapaddhatiḥ* ; *Bilhaṇasya*.

(d) *vardhito roditaś ca* “gladdened (comforted) and made to weep” : the wives of the travellers are comforted by their compassion (*kṛpā*), because they realize that there is a woman even more unhappy than themselves. *vardhaya-* “to gladden (comfort)” : Vcar. 5.26; Karṇasu. 2½ ; 2 5/6.

2. *atrāvāsaparigraham̄ grhapater ācakṣva caṇḍodyamaiḥ
caṇḍālair upasevitāḥ sakhi dhanurhastaiḥ purastād imāḥ |
utkālākulasaṁrameyarasanālelihyamānonnata -
dvārāgratvagavāsthisāsraśakalasragvallayah pallayah ||*

Smk. 93.5 : *bhayānakapaddhatiḥ* ; *Bilhaṇasya*. Seems badly damaged.

- (c) For senseless *utkālākula-* read : *utkaṇṭhākula-* “filled with longing” ?
- (d) For *dvārāgratva-* read: *dvārāgrastha-* “staying on the door fronts” ?; for senseless *gavāsthisāsra-* read : *gavāsthisāsna-* “cow bones and dewlaps” (neuter dvandva). The first two conjectures are of course by no means certain.

3. *athopagūḍhe śaradā śasāṅke
prāvṛḍ yayau śāntataḍitkaṭākṣā |
kāśām na saubhāgyaguṇo ṣeṅganānāṁ
naṣṭaḥ paribhraṣṭapayodharāṇāṁ | |*

Smk. 62.5 : *śaradvārṇanapaddhatiḥ* ; *Bilhaṇasya*. Šp. 3911 :
śaratsyabhāvākhyānam ; *kasyāpi*.

Variant :

(b) For *prāvṛḍ* : Šp. *śarad-*, certainly a mistake.

4. *abhisaraṇarasah kṛṣāṇigayaśter
ayam aparatra na vīkṣitah śruto vā |
ahim api yad iyaṁ nīrāśanāṅghrer
nibiḍitanūpuram ātmānabuddhyā ||*

Smk. 71.9 : *abhisārikāpaddhatiḥ* ; *kasyāpi*. In Bhand. rep. (p. xxxiv) the verse is attributed to Bilhaṇa.

Variant :

(c) MSS. *nīrāsatāṅghrer*, corrected into *nīrāśanāṅghrer* by the editor.

5. *aye keyam līlādhavalagṛhavātāyanatale
tulākoṭikvāṇaiḥ kusumadhanuṣāṇ jāgārayati |
aho netrādvandvāṇ vilasati vīlaṅghya śrutipatham
katham na trailekyaṇ jayaṭi madanah smeravadanah | |*

Smk. 49.11 : *nāyikānāyakayor avalokanam* ; *Bilhaṇasya*. Skm. 2367 : *uccāvacaprayāḥ samasyā*; *kasyacit*; Šp. 3518: *sam -bhogaśrṅgāre parasaprāvalokanam* ; *kasyāpi*.

Variants :

(a) For *līlā-* : Skm. *dhanyā* : for *-tale* : Skm. *-gatā*. By *vātāyana-* is apparently meant here “open roof”, not “window” as it is translated by Th. Aufrecht (ZDMG 36, p. 550). On *vātāyana-* cp. above p. 47.

- (b) For *kusumadhanuṣam* : Skm. *viṣamaviśikham* (gloss).
tulākoṭikyāṇa- “jingling of an anklet”, cp. Vcar.
 8.8 ; 10.65 ; 12.47 ; Karṇasu. 1.18.

For the idea of (b), cp. Vcar. 18.13 ; Karṇasu. 4.4.

- (c)(d) Skm. reads :

*purā yā prāneśe gatavati kṛtā puṣpadhanuṣā
 sarāsāraī rātriṇī dīvam akṛpam ujjāgarakṛṣā* ||

For *śrutipatham* : Śp. *śrutim aho* in (c) yields a redundant word *aho*.

6. *aratir iyam upaiti māṁ na nidrā
 gaṇayati tasya guṇān mano na doṣān /
 vīgalati rajaṇī na saṃgamāśā
 vrajati tanus tanutām na cānurāgah* ||

Śp. 3427 : *viyoginīpralāpāḥ* ; *Bilhaṇasya*. Srk. 723 : *vira-*
hiṇīvrajyā ; *Pravarasenasya*. Skm. 660 : *śrṅgārapravāhe*
vāsakasajjā ; *Pravarasenasya*. Smk. 40.3 (*viyoginīpralāpa*
paddhatiḥ) *kasyāpi*. Subh. 1113 : *virahiṇīpralāpāḥ* ;
kasyāpi.

Variants :

- (b) For *gaṇayati* “counts” : Subh. *prathayati* “extends, proclaims”.
 (c) For *vīgalati* “oozes away” : Smk., Subh. *viramatī* “takes a rest, ceases” (gloss).

Further quotations : Srk. *ad versum*.

7. *asau rasau cityaguṇojjvalo 'pi
 gumpho na kāvyavyapadeśayogaḥ /
 dhatte khalaśyāpi na durviṣaya-
 dveṣagrahotsāraṇamantratām yaḥ* ||

Smk. 4.11 : *kavikāvyapraśamsāpaddhatiḥ* : *Bilhaṇasya*.

- (c) *khala-* “detractor, faultfinder” (*nindakapuruṣa*) :
 Vcar. 1.18 ; 6.78.

- (d) For *dveṣagraha-* read *dveṣāgraḥa?*.
8. āḥ kaṣṭam̄ vanavāsasāmyakrtayā siddhāśramaśraddhayā
pallīm̄ bālakuraṅga saṃprati kutah prāptosi mṛtyor
mukham |
yatrānekakuraṅgakoṭikadanaṅkriḍollasallohitā-
srotobhiḥ paripūrayanti parikhām uḍḍāmarāḥ pāmarāḥ | |

Śp. 946 : *hariṇānyoktayaḥ ; Bilhaṇasya.*

9. āpūjitalvāstū girīndrakanyā
kiṇī pakṣapātena manobhavasya |
yady asti dūti sarasotktidakṣā
nāthah patet pādatale vadhanām | |

Smk. 41.3 : *dūtīpreṣaṇapaddhatiḥ ; Bilhaṇasya.* Śp. 3438 :
nāyakaṁ pruti dūtīpreṣaṇam ; Bilhaṇasya.

Variants :

- (a) For *āpūjita-* : Śp. *apūjita-*, which is certainly correct. ā - pūj is not attested to anywhere and the sense is : “no prayer is called for, neither to Pārvatī nor to Kāma...”.
- (d) For *nāthah patet pādatale* : Śp. *dāsaḥ patiḥ pādatale*. The reading of Smk. *ka* (MS.) : *tadā patiḥ pādatale...*
10. *ugragrāham udanyato jalām atikrāmaty anālambane*
vyomni bhrāmyati durgamaṇ kṣitibhṛtāṇ prāgbhāram
ārohati |
kīrṇam yāti viṣākulair ahikulaiḥ pātālam ekākini
kīrtis te nayanābhīrāma kṛtakaṇ manye bhayaṇ
yoṣitām | |

Smk. 97.43 : *rājavarṇanapaddhatiḥ ; Bilhaṇasya*¹. Subh. 2554 : *cāṭavāḥ ; anonym.*

1 Editor of the Smk. (*Kovināmānukrāmanī*, p. 57) refers this verse to Corapañcāśikā fol. 6a (reference not clear to me).

Peterson (Subh., Notes p.80) notices that the verse is attributed to Khañjanakavi in Subhāśita-hārāvalī². Cp. also G.A. Grierson, Ind. Ant. 16, 1887, p.46 ff.

11. *unmīlanti nakhair lunīhi vahati kṣaumāñcalenāvṛṇu
krīḍākānanam āśrayanti valayavāṇaiḥ samuttrāsaya /
itthaṇ vāñjuladakṣiṇānilakuh ūkaṇṭhīṣu sāṅketika -
vyāhārāḥ subhaga tvadīyavirāhe tasyāḥ sakhiṇāṁ
mithāḥ | |*

Smk. 44.13 : *nāyakasyāgre dūtyuktih ; kasyāpi*. In Bhand. rep. (p. xxxiv) the verse is attributed to Bilhaṇa.

Smk. 624 : *śrīgārapravāhe priyasañbodhanam* ; Amaroḥ . Sp. 3489 : *nāyakasyāgre dūtyuktih ; Satkavimīśrasya*.

Variants :

(b) For *āśrayanti* ; Smk. *āviśanti*.

(d) For *vyāhārāḥ* : Sp. *vyāpārāḥ*.

Further quotations : Smk. *ad versum*.

12. *upaśamaphalād vidyābijāt phalaṇ dhanam icchatāṇ
bhavati viphalaḥ prārambho yat tad atra kim adbhuṭāṇ /
niyatavīṣayāḥ sarve bhāvā na yānti hi vikriyāṇ
janayitum alaṇ śāler bijaṇ na jātu javāṇikuram | |*

Sk. 1361 : *arthāntaranyāsavrajyā*; anonym. Ed. *ad versum* records statement *Bilhaṇaśatakāt* from Pad p. 91.59.

13. *auṣmāyamāṇanavayauvanamugdhabhāvāḥ
śrīgārasāgaramanojñataraṅgalekhāḥ /
kandarpakelirasalabdhayaśāḥpatākāḥ
paṇyāṅganāḥ purām imām adhivāsayanti | |*

Smk. 107.13 : *nagarīvarṇanapaddhatih* ; *Nāthakumārasya*. In Bhand. rep. (p. xxxv) the verse is ascribed to Bilhaṇa.

2 Harikavi, Subhāśita-hārāvalī (ca. 1685), a court poet of the Marāthā king Sambhājī, unpublished (BORI, MS. 92/1883-84).

Variant :(a) For *ausmāyamāṇa-* : Bhand. rep: *usmāyamāṇa-*

14. *kākutsthena śīrāṇsi yāni śatāś chinnāni māyānidheḥ | paulastyasya vīmānasūmanī tathā bhrāntāni nākaukasām tāny evāsyā dhanuḥśramapraśamanāṇ kurvanti sītāpateḥ kriḍācāmarāḍambarānukṛtibhir lolāyamāṇaiḥ kacaiḥ ||*

Smk. 95.7 : *adbhutapaddhatiḥ; Bilhaṇasya* Šp. 4018 : *idem.; Bilhaṇasya.*

15. *kāmaṇi vaneṣu hariṇāś tṛṇena jīvanti ayatnasulabhena | vidadhati dhaniṣu na dainyaṁ te kīla paśavo vayam sudhiyaḥ ||*

Srk. 1494 : *nirvedavrajyā* : anonym. .Edition, among other sources, records : Pad. p. 91.57 *Bilhaṇasatakāt;* Ssm. 1038 *Bilhaṇasya.*Skm. 2124 : *uccāvacapravāhe manasvisevakāḥ; Śilhaṇasya.*³Smk. 26.1 : *hariṇapaddhatiḥ*; anonym. Šp. 261 : *manas-vipraśāṇsā*; anonym. .The verse is found also in the Śāntisatka (1.14), ascribed to Śilhaṇa.*Variants :*(b) For *vidadhati dhaniṣu na dainyaṁ* : Smk., Šp *dhaniṣu na dainyaṁ vidadhati;* for *kīla* : Šp. *khalu.*

16. *kṛtvā nūpūramūkcatāṇi caraṇayoḥ samyamya nīvīmaṇīn uddāmadhvaniपाण्डितानि parijane kiṃcic ca nindrāyite | kasmāt kupyasi yāvad asmi calitā tāvad vidhiprерitah kāśmīrīkucakumbhabrahmadharaḥ śubhrāṇśur abhyudyataḥ ||*

Smk. 70.13 : *abhisāre kāmijanapralāpapaddhatiḥ; Kāśmīrī Bilhaṇasya.* Smk. 899 : *śrīngārapravāhe māṇī nāyakah; kasyacit.* Srk.834 *asatīvrajyā* : anonym.*Variants :*(b) For *-dhvanipāṇḍitān* ("clever in [making] sounds") :

³ In anthologies there is often confusion, too, in ascribing verses to Bilhaṇa or to Śilhaṇa, cp. D.D. Kosambi, Srk., Introd. p. xxxiii.

Srk. *-dhyānipiñḍitān* ("conglomerated by [?] sounds"), not preferable; for *nindrāyite* : Srk., Skm. *nindrāyati*, which seems better.

- (c) For *kasmāt* : Srk. *kasmī*, Skm. *tasmin*, both are hardly construable.
- (d) For *-vibhramadharah* : Srk. *sāmbhramadharah*, Skm. *vibhramakarah*; for *śubhrāṇiśur abhyudyataḥ* : Srk. *śītāṇiśur abhyudyataḥ*, Skm. *śītāṇiśur abhyudgataḥ*.

The verse with ascription to *Kāśmīraka - Bilhaṇasya* is quoted by Arjunavarmadeva (ca. first half of the 13th cent. A.D.) in his *Rāśikasamṛjivī* commentary on the *Amaruśataka*, v. 32 (KM 18) with (b) *nindrāyati* (d) *śītāṇiśur abhyudgataḥ*. The phrase *kasmāt kupyasi*, addressed to the lover who is angry because of the girl's delay, is correctly explained here. Its source might have been Skm. .Further quotations ; Srk. *ad versum*.

17. *kvāpy agnih kvacid adribhūr naraśirahkīrnā kyacin
nimnagā
rukṣā kvāpi jaṭā kyacid viṣadharā raudraṇi viṣam
kutracit /
tādrghūtagaṇair vṛto mama citāḥasmormikīrmīritah
saṇsāraṇi pratimucya yātūr āpunaryogāya panthāḥ
śivāḥ ||*

Skm. 23 : *devapravahe Śivāḥ* ; *Bilhaṇasya* (ed. : Šp. [MS.] *Śilhaṇa*).

18. *kṣoṇībhṛtakaprayāṇasamaye pṛemākulā preyasī
hasītāyastaviśuddhataṇḍulakaṇān dātuṇi śirasy āgatā /
saṁsvedād virahānalāt karayuge jātāṇi ca pakvodanaṇi
tam dṛṣṭyā gurusāṇmidhau kṛīavatī nīrājanāṇi lajjayā /*

Smk. 40.7 : *viyoginīpralāpapaddhatiḥ*; *Bilhaṇasya*.

(d) Instead of *tāṇi* read *tad* ?

19. *galaty ekā mūrchā bhavatī punar anyā yad anayoḥ
kim apy āśīn madhyaṇi subhaga nikhilāyām api niśi /
likhantyās tatrāsyāḥ kusumaśaralekhaṇi tava kṛte
samāptiṇi svastiṇi prathamapadabhāgo 'pi na gataḥ ||*

Smk. 44. 20 : *nāyakasyāgre dūtyuktih* ; Bilhaṇasya. Šp. 3477 : *idem.* ; *kasyāpi*.

20. *guṇā yatra na pūjyante kā tatra guṇinām gatiḥ* /
nagnakṣapaṇakagrāme rajakaḥ kiñ kariṣyati //
 Sūktiratnahāra⁴ 32.33 : *durjanapaddhatih* : Bilhaṇasya.
 For a somewhat similar idea cp. Vcar. 1.25
21. *grhitakhaṇḍaḥ śaśīṣekhareṇa*
prāptah śaśivodarapūraṇāya /
bhujena lakṣmīmukhacandrabhāṣāṇi
sā pātu vaḥ śrīpatipāñcajanyaḥ / /
 Smk. 2.102 : *aśīrvādapaddhatih*; anonym. In Bhand. rep. (p. xxxiii) the verse is ascribed to Bilhaṇa.
 (c) Edition replaces (senseless) *bhujena* convincingly by *pūñjena*.
 Cp. also Vcar. 1.1; 12.48.
22. *grhītanī tāmbūlāṇi parijanavacobhiḥ katham api*
smaraty antaḥśūnyā subhaga vigatāyām api niśi /
tathaivāste hastaḥ kalitaphanivallikisalayas
tathaivāsyam tasyāḥ kramukaphalapāliparicitam / /
 Smk. 44.18 : *nāyakasyāgre dūtyuktih*; Bilhaṇasya. Šp. 3475 : *idem.* ; Bilhaṇasya.
 (b) For *vigatāyām* : Šp. *viratāyām* (gloss).
23. *grāmāṇām upaśalyasīmani madodrekasphurat sauṣṭhavāḥ*
phetkāradhvanim udgirantu paritaḥ sambhūya gomāyavaḥ /
anyāḥ ko 'pi ghanāghanadhvani ghanaḥ pārīndraguṇjāravaḥ
śuṣyadgaṇḍam alolaśuṇḍam acalatkarṇam gajair yaḥ
śrutaḥ / /
 Smk. 22.9 : *siṃhapaddhatih* : Ralhaṇasya. In Bhand. rep. (p. xxxii) the verse is attributed to Bilhaṇa. Šp. 913 : *siṃhāṇyoktayaḥ* ; Ralhaṇasya. which Th. Aufrecht (ZDMG 27, p. 56) attributes to Bilhaṇa.

⁴ Edited by K. Śāmbaśīva Śāstrī, Trivandrum, 1938 (TSS. 141).

Variants :(b) For *udgirantu* : Šp. *udgiranti*.(c) For *anyaḥ ko'pi* : Šp. *so'nyaḥ ko'pi*.

24. *gharmāṛśur bhagavān asūta yamunāṇi tāpyā kṛtam
gaṅgayā
pātho 'syāḥ kvathitaṇi purārimukuṭe neṭrānalajvālayā |
syandaiś candanaśākhināṇi śatamukhaiḥ kīmmīraṇīror-
mayaḥ
sevāyai malayācalendrasaritaḥ saṃbhūya tiṣṭhantu me ||*
Smk. 43.11 : *viyogipralāpapaddhatiḥ; Bilhaṇasya.*

(c) For *śatamukhaiḥ* read : *śatasukhaiḥ* ; for *kīmmīra-* : *kīrmīra-*, cp. above 17 (c) -*kīrmīritāḥ*.

25. *candro na ced vrajati tat sakhi kimcid eva
cakram kathaṇcid apasāraya tārakānām |
etāḥ kadācid aśubhaiḥ patikhaṇḍitānām
piṇḍatvam etya racayanti vīdhūṇi dvitīyam ||*
Smk. 40.8 : *viyoginīpralāpapaddhatiḥ; Bilhaṇasya.*

26. *jaḍātmā 'pi svakālottaḥ kliśnāti balino 'py arīn |
ākrāmati sahasrāṛśuṇi himo hemantajṛṇibhitāḥ ||*
Smk. 63.7 : *hemantavarṇanapaddhatiḥ; Bilhaṇasya.*

27. *jyotsnāṇi pibeyuḥ kiyatīṇi cakorāḥ
kiṇi nātra dhātrā kariṇo niyuktāḥ |
śīghram yad eṣāṁ karapūraṇena
jāyeta candraḥ prabhayā vihīnaḥ ||*
Smk. 40.9 : *viyoginīpralāpapaddhatiḥ; Bilhaṇasya.*

28. *tanyāṇah śītalatvam jaladhitaṭavānottālatālāsayānām
dolāvyālōlōla colīgururamaṇabharotphālāhelāsahāyaḥ |
vāyur vāty eṣa dantavraṇam adharadale lālāyan keralinām
unmīllakkṣyaśikṣāśramakusumadhanurdakṣiṇo
dākṣinātyaḥ ||*
Smk. 59.28 : *vasantavarṇanapaddhatiḥ; Bilhaṇasya.*

(b) -*ramaṇa-* of the MSS. should be retained instead of -*carāṇa-* (?) of the edition. *ramaṇa=jaghana* “back-

side, behind" is taught by Hemacandra, Ānekārtha. 3.211 (till now not attested in literature); -*utphāla* in the sense "jumping up" : Vcar. 16.39; Karṇasu. 2.2.

29. *tasya tvayā karkaśavādino 'pi
prakāśanīyam̄ masṛṇatvam̄ eva /
premo 'sti bhagnasya na hi prarohah
puṣpasya vṛntād̄ iva vicyutasya //*
Smk. 41.4 : *dūtiśreṣṇapaddhatih*; *Bilhaṇasya*.
30. *tāḍidalam kācana karṇapāse
niveśayantī sutanuh̄ karābhyaṁ /
rarāja karṇāntavisarpidṛṣṭih̄
śāne dadāneva kaṭākṣabāṇān //*
Smk. 86.2 : *sambhogāviśkaraṇam*; *Bilhaṇasya*. Šp. 3307 :
taruṇīvarṇanam; *Bilhaṇasya*.

Variants :

- (a) For *tāḍi-* : Šp. *tāli-*, orthographic variant; for *kācana-* : Šp. *kāñcana*, (senseless).
- (b) For *niveśayantī* : Šp. *prasārayantī* (gloss).
- (c) For *-visarpidṛṣṭih̄* : Šp. *niṣapṇadrṛṣṭih̄*.
- (d) For *dadāneva* : Šp. *dadhāneva*, preferable ?
31. *tīvraḥ ko 'pi vijrbhate varatanos tvadviprayogajvaraḥ
kim̄ brūmaḥ subhaga tvayā parijanāḥ kautūhalād̄ drsyatām /
kaṇṭhe śeṣam adhairyagadgadagirā kṛtvā sakhiṇām̄ tayā
gaurāṅgitvam̄ anaṅgatāpasuhṛdaḥ sarvāḥ parityājītāḥ //*

Smk. 44.19 : *nāyakasyāgre dūtyuktih̄*; *Bilhaṇasya*.

- (c) For *šeṣam* : read *śleṣam* "embracing" ?
- (d) Seems obscure : "they all are made [by her] to let go (to give up) the *gaurāṅgitva* (?) of the friend of the heat of love (?)".

32. *dehapraviṣṭādrisutāmukhendu-
dvitīyakhaṇḍārdham iṣāgato yaḥ /
avāptukāmaḥ paripūrṇabhāvan̄
sa pātu yaḥ śambhujaṭārdhacandraḥ //*

Smk. 2.52 : āśīrvādāpaddhatīḥ; Bilhaṇasya-.

- (a) Read *indum* for *indu-*. “The half moon in Śiva’s hair... that has approached the face moon of Pārvatī...as if it were its second half.... .
33. dehārdhanī kuru pārvatī sthirapadaṇī [haste] dhanur
dhāraya
syedārdrāṇī yādi mrjyatāṇī karatalāṇī bhaṣmāṇgarāgēna-
me /
evaṇī jalpata eva bāṇashikhini proddīya śiñjāphaṇi-
śvāsaiḥ prajvalite pureṣu jayati smerāṇī purārer mukham ||
- Smk. 1.11 : namaskārapaddatīḥ; Bilhaṇasya.
- (c) śiñjā- as “bow string” (rare use) also Vcar. 8.88; 9.1, 32.
34. drāghīyasā dhārṣṭyagunena yuktāḥ
kaiḥ kair apūrvaiḥ parakāvyakhaṇḍaiḥ /
āḍambaraṇī ye vacasāṇī vahanti
te ke ’pi kanthākavayo jayanti ||
- Śp. 193 ; kukavinindā; Bilhaṇasya. Smk. 5.1 : idem; Kṣemendrasya (not attested).
- Verses denouncing plagiarists (*kāvyacaura*) in Vcar. 1.11, 18.
35. dhatte dṛṣṭim adhitavibhramalavāṇī sā puṣpalāvījane
caitrasya kṣaṇam ādareṇa mahatā mauhūrtikān pṛcchati /
śyenā [t] tuṣyati kokiladhvaniruṣā samtyājyā līlāśukān
niḥśokā tvayi durlābhe kiṇī āpārām śākyāṇī varākyā tayā ||
- Smk. 44.15 : nāyakasyāgre dūtyuktīḥ; Bilhaṇasya.
- (c) tuṣyati here with the abl. of starting point.
- (d) For niḥśoka- read niḥśūka- “o merciless one !” ? : because of her wrath with the *kokilas* “she is contented on account of the falcon” ; varāka- / fem. varākī- in the sense of “miserable, to be pitied” : Vcar. 1.18, 98; 8.46; 11.9 (-ī), 65 (-ī); vārākī- in the sense of “miserable, wretched, of vile behaviour” ; Vcar. 6.35; Karṇasu. 1.11,

36. *dhik tvāṇi re kalikāla yāhi vilayaṇi viparyastatā
hā kaṣṭamī śrutiśālināmī vyavahṛtī mlecchocittā dr̄syate /
ekair vāñmayadevatā bhagavatī vikretum āñiyate
niḥśaṇkair apariṇī parīkṣaṇayādīhau savyāṅgam
udghāṭyate //*

Śp. 194 : *kukavinindā*; *Bilhaṇasya*. Smk. 5.2: *idem. Ralhaṇasya*. In Bhand. rep. (p. xxxiii) the verse is ascribed to Bilhaṇa.

In anthologies there is often confusion in ascribing verses to Bilhaṇa or to Ralhaṇa. Thus Śp. 913; 988, are ascribed to Ralhaṇa by most, but to Bilhaṇa by some MSS⁵. and by Bṛhacchārṇgadharapaddhati⁶.

37. *nābhūvan bhuvī yasya kutracid api spardhākarāḥ
kuñjarāḥ
siṁhenāpi na laṅghitā kim aparam yasyoddhatā
paddhatiḥ /
kaṣṭamī so 'pi kadarthyate karivaraḥ phārārvaiḥ
pheravair
āpātālagabhbīrapaṇkapatalīmagno 'dyā bhagnodyamāḥ //*

Śp. 924 : *gajānyoktayaḥ*; *Bilhaṇasya*.

(b) *kim aparam* or *kim anyat* "why [say] more" as a parenthesis is frequent in Vcar. : 3.33; 6.90; 11.77; 13.93; 17.4; 18.6, but occurs also in other writers: cp. Śp. 1084, 1118, 3448 etc. and above 35.

38. *nīdrārdhamīlitadr̄śo madamantharāṇī
nāpy arthavanti na ca nāma nirarthakāni /
adyāpi me mṛgadṛśo madhurāṇī tasyāḥ
tāny akṣarāṇī hṛdaye kim api dhyananti //*

Śp. 3468 : *viyogipralāpāḥ*; *Bilhaṇasya*. Smk. 34.26 *idem.*; *Kalaśasya*. Subh. 1280 : *virahiṇāmī pralāpāḥ Kalaśakasya*.

5 ZDMG 27, 1876, p. 56

6 A.D. Pusalkar, P.K. Gode Commemoration Vol. Poona, 1960, pt. 3, p. 157 f.

Variants :

- (a) For *madamantharāñi* : Subh. *madamantharāyā*.
- (b) For *apy arthavanti* : Smk. *atyarthavanti*; for *nāma* Smk., Subh. *yāni*.

The authenticity of the verse is not beyond doubt, so the last *pāda* of it is quoted by Abhinavagupta (980-1020 A.D.) in his Locana on Dhvanyāloka (KSS. 135, p. 163) : and by Dhanika (ca. 1000 A.D.) in his Avaloka on Daśarūpaka on 4.23, without any attribution. The verse is quoted in entirety by Kuntaka (950-1000 A.D.) in Vakroktijīvita on 1.19 and repeated twice partially on the same (for further quotations : cp. ed. S.K. De, 1961 *ad versum*).

The verse occurs in the Kashmirian recension of the Caurap. (ed. W. Solf, verse 36), but in other recensions it is missing (cp. B.S. Miller, Phantasies of a love-thief, p. 134—35).

The ascription to Bilhana by Śp. may be due to the fact that to its author, who was a Kashmiri, the Kashmirian recension of the Caurap. was known.

39. *nīrāgā mrgalāñchane mukham api svāmī nekṣate darpane
trastā kokilakūjītād api giraṇī nonmudrayaty ātmānāḥ /
citraṇī duḥsahadāyini dhṛtadvēṣā 'pi puṣpāyudhe
mugdhā sā subhaga tvayi pratipadaṇī premādhikāṇī puṣyari /*

Smk. 44.16 : *nāyakasyāgre dūtyuktih* ; Bilhaṇasya. Srk. 536 : *dūtīvacanavrajyā* ; Śringārasya. Skm. 647 : *śringāra-pravāhāḥ* Śringārasya. Śp. 3488 : *nāyakasyāgre dūtyuktih* ; *kasyāpi*.

Variants :

- (a) For *nīrāgā* : Srk. ; Skm. *sodvegā*.
- (c) For *citraṇī duḥ-* : Smk. *itthāṇī duḥ*.

(d) For *mugdhā sā subhagā tvayi* : Srk. *bälā sā ...*; Šp.

sā bälā subhagaṇī prati; for *pratipadām premā-* : Skm.
pratimuhūlī premā-.

That the ascription to Bilhaṇa is correct, is proved by the verse occurring in Karṇasu. 2.29. Here we read :

(b) *khinnā kokilakūjītād api*; (d) *mugdhākṣī..*

khinnā... -kūjītāt seems to be emended into *trastā...-kūjītāt* “afraid of”. But “tormented on account of the crying...” is unobjectionable, cp. above verse 35c...*śyenā[t] tuṣyati!*”.

The verse was overlooked by D.D. Kosambi⁷ when discussing the age of Vidyākara (the compiler of Srk.), Introd. p. xxxiii. It shows his conclusions to be wrong. Also the statement, concerning the verses of Karṇasu., given by B.S. Miller, Caurap. p. 4 n7 does not stand.

40. *paśyantu kautukam idam sakalāḥ kavīndrāḥ
kṣipraṁ himādrīśikharam rajanīcareśāḥ /
vāme kare rajatakumbhavad eṣa dhṛtvā
dhatte kareṇa hīmanirjharaṇālīlām //*

Smk. 95.8 : *adbhutapaddhatiḥ; Bilhaṇasya.*

(d) Instead of *kareṇa* read ‘*pareṇa* ? “holding the snow mountain...in the left hand...he performs with the other one the show of drinking the cascades of ice [water]”.

41. *putram ambujamukhī śavabhaṇgyā
kṛtrīmaṇī śrāsi kāpi vahan tī /
kāntaveśmani jagāma rudantī
kam viḍambayati no kusumesuḥ //*

Subh. 1952 : *abhisārikāḥ; Bilhaṇasya.*

7 Which is pardonable as the verse starts differently in Srk. (*sodvegā mṛga-*) and Karṇasu. (*nīrāgā mṛga-*).

- (a) On *śavabhaṅgyā* "under the semblance of a dead body", cp. on *bhaṅgl-* above Chapter II on 13.
- (d) Occurs as (d) of Vcar. 11.24.

The metre (*svyatā*) is identical with the metre employed by Bilhaṇa in Vcar., canto 11, where the designs of *abhisārikās* are described in similar fashion (verses 23-25).

42. *pruraḥ sthitvā kiṇcid valitamukham ālokaya sakhe
sakhedāḥ sthāsyanti dhruvam idam adṛṣṭas tava dṛṣṭah /
itaś cañcatkāñcīraṇitamukharān saudhaśikharān
arākāyām keyam kavacayati candreṇa mahasā //*

Smk. 49.12: *nāyikānāyakayoḥ avalokanam; Bilhaṇasya.*

Śp. 3517: *sambhoge parasparyavalokanam; kasyāpi.*

Variants:

- (a) For *adṛṣṭāḥ* "not having seen": Śp. *adṛṣṭvā* "not having seen." hardly possible.
- (c) For *-mukharān saudhaśikharān*: Śp. *-mukharāt saudhaśikharāt*, not construable.
- (d) For *kavacayati*: Śp. *kavalayati*, *kavacaya-* "to cover with an armour" (e.g. Karṇasu. 1.45... *kavacitāḥ pañceṣuh...*; 2.8... *racitakavacāḥ...* *kusumāyudhāḥ* "covers the creeper with sprouts"; 4.13... *kavacitāḥ candrasya kāntyā mukham* "the face covered with the loveliness of the moon", in the sense of simply "to cover". Note in particular the similarity of the idea and expression of (d) and Karṇasu. 4.13(a).

This rare use of *kavacayati* "covers" seems not to have been understood by Śp., which replaces it by *kavalayati* "swallows".

43. *pratyastami praticaturdaśi devayātrā-
vyājena dikṣu ca vidikṣu ca saṃcarantyāḥ /
enīdṛṣṭāḥ praṇayakandalitalāḥ kaṭākṣair
ātanvāte ratipater iha dīrgham āyuḥ //*

Smk. 107.15: *nagarīvarṇanapaddhatiḥ; Sarvajñavāsudevasya.*

In Bhand. rep. (p. xxxv) the verse is ascribed to Bilhaṇa.

- (c) *kandalita-* “produced in plentitude, multitude, abundance” cp. Vcar. 11.53 *kāmakīrtiḥ... kandalayanti...*; *kandala-* “plentitude”: Vcar 13.22; *kandalī-* “plentitude”: Vcar. 7.76.

44. *prayātavati yāmīnīramaṇacandrikāpāthasi
praśāntam īva bhāsate sarasakardamābhām nabhaḥ |
praveṣṭum īha śānikitair īva raves turāngair dhṛtaḥ
kṣaṇam tyajati nodayācalavīṭāṅkavīṭhīṁ rathaḥ ||*
Smk. 82.19: *prabhātavarṇanapaddhatiḥ; Bilhaṇasya.*
45. *prāleyādris tvaritam urasi kṣipyatām śaityahetor
āstām yadvā sa khalu nikhilāḥ syād vilīyā[ś]mašeṣaḥ |
tyaktvā kṣāraṇi jaladhisañlīlām jāhnavaītoyapūrṇās
tūrṇam gātre mama jalamucaḥ kañcukatvām prayāntu ||*
Smk. 43.42: *vīyogipralāpapaddhatiḥ; Bilhaṇasya.*
46. *bībhatsā vīṣayā jūgupsitatamaḥ kāyo vayo gatvaraṇ
prāyo bandhubhir adhvaniya pathikair yogo vīyoga-
vahaḥ |
hātavyo 'yam asāra eva virasah saṃsāra ityādikām
sarvasyaiva hi vāci cetasi punaḥ kasyāpi puṇyāt-
manāḥ ||*

Skm. 2276 : *uccāvacapravāhe vicikitsitam; Silhaṇasya*, in the second ed.⁸ the verse is ascribed to Bilhaṇa. Srk. 1610: *śāntivrajyā; Bhartṛhareḥ*, edition, *inter alia*, records: S3 *Bilhaṇasya*; Pad. p. 90.52 *Bilhaṇasatakāt*; Ssm. 1018 *Bilhaṇasya*.

Variants :

- (b) For *yogo* : Srk. *sāṃgo*.

⁸ The second edition of the *Saduktikarṇāmpīta* of Śridhāradāsa (1205 A.D.) appeared posthumously in the name of Pt. Rāmāvatāra Šarmā, Lahore, 1933 (Punjab University Series 15).

(c) For *asāra eva* : Srk. *asañistavāya*; for *virasah* :
Srk. *visaraḥ*

47. *bhaktih preyasi samśriteṣu karuṇā śvaśrūṣu namraṇī
śiraḥ prītir jñātiṣu gauravaṁ gurujane kṣāntih kṛtāgasy
api // āmnātaḥ kulayoṣṭāṁ vratavidhiḥ so 'yaṁ vidheyā
punar madbhartur dayitā iti priyasakhibuddhiḥ sapatnīṣv
api //*

Smk. 118.5: *kulayadhwṛttapaddhatiḥ*; *Bilhaṇasya*; Šp. 3756: *idem.*; *Bilhaṇasya*.

Cp. Šak. 4.17 for similar idea.

48. *madhur māso ramyo viśinam ajanaṇi tvaṇi ca taruṇī
sphuratkāmāyeṣe vayasi vayam apy āhitabharāḥ /
vraja tvaṇi vā mugdhe kṣaṇam iha vilambasva yadi vā
punas tāvaj jātaḥ piśunavacasaṁ eṣa viṣayaḥ //*

Smk. 70.2 : *abhisāre kāmijanapralāpaḥ*; *Bilhaṇasya* (some MSS. anonym.); Srk. 1693 : *saṃkīrṇavrajyā*; *Vallāṇasya*.

Variant :

(c) For *vraja tvaṇi vā* : Srk. (ed.) *vrajatvambā*; which, however, is correctly replaced by the reading Smk. by D.H.H. Ingalls (Srk. Eng. tr. p. 579).

49. *manye pārvanacandramadhyāśakalenāśūtritaiṣā cirād
aṅgair adbhutabhaṅgibhiḥ pariṇatavyutpattinā vedhasā /
yoṣitsargavilakṣaṇākṛtir iyaṁ yad dṛṣyate bhāti ca
chidradvāravilokyamānagaganevādyāpi cāndri tanuh //*

Smk. 49.20 : *nāyikānāyakayor avalokanam*; *Bilhaṇasya*.

(a) *sūtrita-* “stringed together, shaped, created”; Vcar. 8.76; 9.20; 11.23; 18.23, 35; Karṇasu. 1.37, 41; 2.5.

50. *manye viśālāyataveśavīthi -
vyājena devaḥ sahakārabāṇaḥ /*

*gambhīrasaṁbhogamayāpavarga-
praveśamārgaṇi racayāṇi cakāra ||*

Smk. 107.14 : *nagarīvarṇanapaddhatiḥ; Sarvajñayāsude-
vasya.* In Bhand. rep. (p. xxxv) the verse is ascribed to
Bilhaṇa.

51. *mātaṅgāḥ kim u valgītaiḥ kim aphalair āḍambarair
jambukāḥ sāraṅgā mahisā madam tyajata kiṁ śūnye 'tha śūrā
na ke / kopāṭopasamudbhāṭotkaṭasaṭākoṭer ibhāreḥ śanaiḥ
sindhudhvānini huṇkṛte sphurati yat tadgarjitam
garjitam ||*

Smk. 22.6 : *sīmhapaddhatiḥ; kasyāpi.* In Bhand. rep.
(p. xxxiii) the verse is ascribed to Bilhaṇa.

Variant :

(a) For *mātaṅgāḥ* : Bhand. rep. *mātaṅgaiḥ.*

52. *mukharamurajam paurastrībhir na lāsyam upāsyate
sarasaṁadhuraṇi nātyāgāre na kūjati vallakī /
ahaha pahitadvāraṇi kasmād idam paritaḥ puraṇ
[viratasurata] vyāpāratyāt prasuptam ivākhilam ||*

Smk. 107-18 : *nagarīvarṇanapaddhatiḥ : Bilhaṇasya.*

(d) For *viratasurata-* of the edition : *sukharatarata-*
reading of the MSS. is to be retained : "when the
occupation is busy (*rata*) with the enjoyment (*rata-
n.*) of happiness".

53. *mugdhasya te vada vidhuṇtuda kiṁ bhāṣāmi
kiṁ muktiavān asi mukhe patitaṇi śāśānikam /
asyaiva bimbagalitena sudhārasena
saṁdhānam eṣyati kathāṇi na jaratkabandhaḥ ||*

Smk. 40.7 ; *viyoginīpralāpapaddhatiḥ; Bilhaṇasya;* Šp.
3430 : *idem.; Bilhaṇasya.*

Variānts :

- (a) For *bhaṇāmi* : Šp. *vadāmi* (gloss).
For the construction *mugdhasya te kiṇi bhaṇāmi* :
cp. Vcar. 1.118; 18.6, 72.
- (c) For *asyaiva bimba-* : Šp. *asyārdrabimba-*.
- (d) For *samdhānam eṣyati kathaṇ na* : Šp. *samdhānam eti tava kiṇ na*.

54. *yah śrotrāṁṛtanirjharaikavasatiṇ nirvyājam ārūḍhavān
yah sañjīvanamantritāṇ ṣṭriyanapluṣṭasya cetobhuvaḥ |
vīṇāvan masṛṇo dhvaniś catasṛṇāṇ pāṭram śrutiṇām
abhūt so 'yaṇi kokilakaṇṭhaveṇuvivaravyāpāritaḥ pañ-
camaḥ ||*

Smk. 59.17 : *vasantavarṇanapaddhatiḥ*; *Bilhaṇasya*.

- (a) For *-vasatiṇ* read *-vasatīr* ?
- (b) For *-mantritāṇ* read *-mantratāṇ* ("lifegiving spell").

55. *yat sambhāṣaṇalālaseva kuruṣe vaktrendum ardhāna-
tāṇ dhatse bāhulatārgalāṇ kucataṭe niṣkrāntibhītyeva yat |
kiṇ vā mantrayate jano 'yam iti yat sarvatra
śāṅkākulā taj jñātāṇ hṛdi ko 'pi tiṣṭhati yuvā prauḍhaś ca
gūḍhaś ca te ||*

Smk. 39.1 : *sakhīpraśnapaddhatiḥ*; *Bilhaṇasya*. Skm. 599 ;
śṛṅgārapravāhe lakṣitavirahiṇī; *Śilhaṇasya*.

Variants :

- (a) For *-ardhānatāṇ* : Skm. *-ardhonnataṇ*.
- (b) For *-argalāṇ* : Skm. *-argalāṇ*, seems better.
- (c) For *jñātāṇ* : Skm. *jāne*.

56. *yathā tārācakraṇi carati paritah śikaranibhāṣ
kalaṇkayājena sphurati yad ayam dhūmanivahāḥ /
tathā manye caṇḍīpatinayanacāṇḍāgnivaśagas
cakārāsmīn jhampāṇi himakarataṭāke manasiyāḥ | |*
Smk. 72.24 : *candrodayavarṇanapaddhatiḥ; Bilhaṇasya* (only one MS.). In Bhand. rep. (p.xxiv) the verse is ascribed to Murāri (not found, however, in his extant work *Anargharāghava*).

57. *yasmin pure nivasatāṇi ayam eva lābho
yat prātar eva sudṛśo grhavedikāsu /
dhammillabhāraniyamonnatabāhumūla-
saṇḍārśanena nayanāni kṛtārthayanti | |*

Smk. 107.16 : *nagarīvarṇanapaddhatiḥ; Bilhaṇasya.*

58. *yenānargalaphālakelidālita pratyagrakādambini-
dhārādhorāṇidhautadhātuṣu purā śaileṣu līlāyitam |
so 'yam śṛṅganipāṭabha gnacarāṇi sphārasphurat-
pheravī pherkātaiḥ, kupito 'dy khādati punaḥ pāṇī
myagrāmaṇīḥ | |*

Smk. 22.8 : *śimhapaddhatiḥ; Bheribhāṇkārasya.* In Bhand. rep. (p.xxi) the verse is ascribed to Bilhaṇa. Sp. 908 : *idem. Bilhaṇasya.*

Variant :

- (a) *phāla-* “jump” ; Vcar. 4.103; 13.77; 17.59.
- (b) *-dhārādhorāṇidhauta-* : Vcar. 13.86 *-dhārādhorāṇid-
hauta-*.
- (c) For *punaḥ* : Sp. *muhuḥ-* (glass).

59. *re mātaṅga madāmbudambaratayā rolambarolaṇi vahan
vanyānām avalambanaṇi vanam īdaṇi bhanktuṇi yad
utkāṇṭhase /
dṛṣṭaṇi tat kim aho mahonnata dhāraṇī dhaureyadhaṭrī
dhara-
prastha prasthitameghayūthamathāno tkaṇṭhi na kaṇṭ-
hīravaṇi | |*

Śp. 915 : *śimhānyoktayah; Bilhaṇasya.*

- (a) Instead of nonsensical *rolambarolam* : read *rolambakholam* “[carrying] a helmet of bees” (the closed “helmet” prevents the elephaut from looking properly). रो for रूः for रूः is a simple mistake.
60. *lilāmīlanato vilocanayuge gacchanti mūrchām amī vakte kecana mudraṇād adharayoḥ sīdanti śākhāmr- gāḥ | ye nāsāpuṭacārīṇāḥ śravaṇayor ye ca sthitāḥ koṭare yuddhavyagrakarasya te yadi param svasthāḥ kṣaṇam rakṣasāḥ ||*
Smk. 95.6 : *adbhutapaddhatiḥ* ; anonym. In Bhand. rep. (p. xxxiv) the verse is ascribed to Bilhaṇa.
- (d) *yadi param* “if at all” : Vcar. 7.65; 18.99.
61. *luṭhaty aparavāridhau kamaṭhanirviśeṣaḥ śaśi praruḍham udāyācale culakamāṭram uṣṇam mahaḥ | kṣaṇam gaganavedikām idam anaṅkuṣaṇi gāhate kalindagirikanyakātaṭatamālanīlaṁ tamāḥ ||*
Smk. 82.20 : *prabhātavarṇanopaddhatiḥ* : *Bilhaṇasya*. Skm. 429 : *devaprayāhe astamayaḥ*; *Śilhaṇasya*.
- Variant :*
- (a) For *kamaṭha-* “tortoise, a water jar made of a gourd or coconut (only in lexicons)” : Skm. *kamala-* “lotus”.
- (b) *culakamāṭram* : *culukā-* Vcar. 1.46; 6.24 (cp. also 16.44 *culukya-*). The word occurs in three different orthographies : *culuka-*, *caluka-*, *culaka-*.
- The verse, however, is not attested in the Śāntisataka, a work ascribed to Śilhaṇa (Silhaṇa), as it has come down to us (ed. Karl Schönfeld, Leipzig, 1910).
62. *vācas tāvad apekṣate pikayuvā lambālakānāṁ śriyāḥ bhrṅgālī viruṇḍaddhi caiūkalikā saubhāgyam āśamsati |*

*kiñcānyat kathayāmi nirdaya daśā tasyās tathā
vartate ni[hi]śvāsān api hantum icchatī yathā krūro vasan-
tāñilaḥ //*

Smk. 44.14: *nāyakasyāgre dūtyuktiḥ; Paraśurāmasya.*
In Bhand. rep. (p. xxxiv) the verse is ascribed to Bilhaṇa.

63. *viraktam anyapramadānuraktam
vimuktadākṣīṇyalavam śāṭham ca |
yā sanīvṛṇīte khalu dūtikā sā
ko 'syāḥ samapremṇi jane prakarṣaḥ //*

Smk. 41.2 : *dūtīpreṣanapaddhatiḥ; Bilhaṇasya*

64. *viśvakṣobhaṇi vidadhad ahahā kuṇḍalabhrāṇśabhaṇīgyā
prabhraṣṭābhyaṇi tapanaśāśavanmaṇḍalābhyaṇi
ivābhyaṇi |
paulastyastrīkarakisalayākṣipramuktākṣataṇi tat
rāmacchinnam carati gagane kumbhakarṇottamāṇgam//*

- (c) For *-kṣipra-* read *-kṣipta-* “The head on which [auspicious] grain that were pearls [the women use pearls instead of usual grains]; were thrown by the women of Rāvaṇa”.

Smk. 93.9 : *bhayānakapaddhatiḥ; Bilhaṇasya.*

65. *vīro 'sau kim u varṇyate daśamukhaś chinnaiḥ śirobhiḥ
svayam
yah pūjāsrajam utsuko ghaṭayitum devasya
khaṭvāṇīnāḥ |
sūtrārthī harakaṇṭhasūtrabhuja gavyākarṣaṇāyodyataḥ
sāṭopam pramathaiḥ kṛtabhrukuṭibhiḥ sthitvāntare
vāritaḥ //*

Śp. 3991 : *vīrarasanirdeśaḥ; Bilhaṇasya.*

66. *vr̥thā gāthā[hi]ślokair alam alam alākām māma
rujan
kadācid dhūrto 'yaṁ kavivacanam ity ākalayati |
idam pārśve tasya prahiṇu sakhi lagnāñjanalava-
stavadbāṣpotpiḍagrathitalipi tāṭaṅka�ugalam //*

Smk. 41.6 : *dūtīpreṣaṇapaddhatiḥ; Bilhaṇasya.* Skm. 607 : *śrīgārapravāhe virahiṇīvacanam; Śilhaṇasya.*

Variants :

- (a) Editions write *gāthāślokaīḥ*, which is hardly correct, cp. p. 1 on 1.74a.
- (b) For *ayam* : Skm. *asau*.
- (d) For *tātaṇka-* : *tādaṇka-*, which is the orthography of Bühler's Vcar. MS. : 1.102; 8.88.

67. *śalyāṇi marmāṇy api kīlitāṇi
galanty ayaskāntamaṇeh prabhāvāt |
hṛdi pravīṣṭasya punar janasya
na labhyate nirgamanābhuyupāyah //*

Smk. 40.1 : *viyoginīpralāpapaddhatiḥ; Bilhaṇasya.*

68. *sīghraṇi bhūmigrhe grhāṇa vasatiḥ prāṇaiḥ kim u
krīdasi
prāptāṇi paṣyasi naiva daivahatike jyotsnāṇi
gayākṣodare |
itthāṇi manmathatiṣṭrasamjvarajuṣāṇi gehēṣu
vāmabhruvāṁ
udgacchanti kuraṅgalāñchanabhayaṁ dīnāḥ sakhiṇāṁ
girāḥ //*

Smk. 38.26 : *virahiṇyavasthāpaddhatiḥ; Bilhaṇasya.* Šp. 3411 ; *idem.*; *Bilhaṇasya* (Aufrecht, ZDMG 27, p. 58 also to *Bilhaṇa*).

Variants :

- (b) For *naiva* : Šp. *kiṇi na*; for *gavākṣodare* : Šp. *gavākṣodaraīḥ*.
- (c) For *-juṣāṇi* : ZDMG 27 *puṣām* is an obvious mistake, cp. Böhtlingk, ZDMG 27 (1873) p. 634.

69. *śucir iti paritaḥi prasiddhibhāji
prakaṭitatemjasi durjaye kṛṣānau |
nijavasunikurumbam astavelā-
vyatikaravān nidadhe sarojabandhuḥ //*

Smk. 68.4 : *sūryāstamayavarṇanapaddhatiḥ*; *Bilhaṇasya*.

Śp. 3593 : *sūryāstavarṇanacakravākāvasthākhyānam*;
Bilhaṇasya.

Variant :

(c) For *-nikurumbam* : Śp. *-nikurambam*.

On *velā-* in the sense of "time", cp. above p. 50.

(d) On *vyatikara-* "action/effect" cp. below on v. 77a.

70. *śete 'dyāpi na padminī kumudinī sāntahsmitā vartate
rāgāt kiṇca na kiṇcid eva gaṇayaty eṣa sprśaty
ambaram
ity udbhinnamṛṇālakomalakare śītadyutau tatksaṇād
yāminyā navayośiteva śamito dīptas tviṣām iṣvarah//*

(d) For *dītās* : read *dīpras*, cp above l.68 on verse 64c.

Smk. 72.1 : *candrodayavarṇanapaddhatiḥ* ; *Bilhaṇasya*

71. *saṃdhānakṣaṇa eva rāghavaśarair ye bāhavaḥ
khaṇḍitās
tadbāṇān parihṛtya śīghram apare karṣanty amarṣād
dhanuh/
prārabdhāṇ tu daśānanasya vidaladyarṇām apūrṇām
girāṇ
mūrdhānaḥ paripūrayanti viśikhair anyatra nītā api//*

Smk. 92.22 : *vīrapaddhatiḥ* ; *Bilhaṇasya*.

72. *sarvasvaṁ grhavarti kuntalapatir grhṇātu tan me punar
bhāṇḍāgāram akhaṇḍam eva hrdaye jāgarti
sārasvatam/
bhoḥ kṣudrās tyajaiā pramodam acirād eṣyantī man-
mandiram
helāndolitakarṇatālakaraṭlskandhādhīrūḍhāḥ śrīyah //*

Smk. 2150 : *apadeśapravāhe guṇigarvah* ; *Śilhaṇasya*, but in the secodd edition (Punjab Univ. Ser., 15) the verse is ascribed to Bilhaṇa.

The verse is not attested in the Śāntīśataka (ed. Schönfeld, Leipzig 1910) a work ascribed to Śilhaṇa. It is the very beginning verse of the Kashmirian recension of the Caurap. (ed. W. Solf, 1886), cp. also Caurap. (ed. Tadpatrikar) app. 4. 1, and the *kuntalapati*- must than be Vikramāditya. From this verse in Caurap. some scholars have concluded that Bilhaṇa took at some time offence with Vikramāditya (cp. M. Krishnamachariar, Hist. of Classical Sans. Lit., 1970, p. 165). This might have happened when Vikramāditya would have appointed someone as his Vidyāpati.

73. *sā dūti dhatte yadi roṣaṇatvam
tad dūṣanatvena na ṣaṅkanīyam/
sādhutvam āyāti rasāntareṇa
karambitā puṇḍrakaśarkarā 'pi | |*

Smk. 41.5 : *dūtīpreṣaṇapaddhatih* ; Bilhaṇasya.

Variant :

- (c) For *sādhutvam* : the reading of MS. (*ka*) *svādutvam* seems preferable.
 (d) *karambita-* “mixed with”, also : Vcar. 10.60 ; 13.13,
20; *puṇḍraka-* “a kind of sugar read”, also Vcar. 1.20;
puṇḍrakaśarkarā-; 14.35; 16.13. The *api* obviously belongs to *karambita-*.

74. *siddhāṅganās tava yaśāṁsi ratāntareṣu
gāyanti yena ratakhedam apākaroti/
utsaṅgasāṅgatakuraṅgakaromaharṣa -
gharṣasravannavghanāṁtabindur induḥ | |*

Smk. 97.42 : *rājavarnanapaddhatih* ; Bilhaṇasya.

75. *soḍhaprauḍhahimaklamāni ṣanakaiḥ patrāṇy adhah
kurvate saṁbhāvyachcadavāñchayā hi taravāḥ kecit kṛtaghnava-
ratāḥ |*

*nāmanyanta tadātanīm api nijacchāyākṣatīm taith
punas
teṣām eva tale kṛtajñacaritaḥ śuṣyadbhir evāsyate //*

Smk. 33.8 : *vrkṣapaddhatiḥ*; *Bilhaṇasya*. Skm. 1885 : *apadeśapravāhe tāruḥ*; *Acalasimhasya*. Srk. 1042 : *anyāpa-deśavrajyā*; annoym. .

Variants :

- (b) For *-vāñchayā hi* : Smk., Srk. *vāñchayaiva*.
- (d) For *śuṣyadbhir eva* : Skm., Srk. *śuṣyadbhir apy*

It is the only clear example of an *anyāpadeśa-* verse (allegorical epigrams) ascribed to Bilhaṇa. It is unique also insofar as a tree is described as ungrateful, while trees often are considered to be an example of gratitude (cp. D.H.H. Ingalls, Srk., Eng. tr., p. 302, para., 34).

76. *sthāne sthāne malayamarutah pūrayanty aṅkapālīm
puṣpālīṣu smaragajarajahsnānayogyaḥ parāgāḥ /
jātarī cūte madhu madhukarapreyasījānudaghnaṇī¹
nirvighnatvaṇī sapadi bhajate rāgarājyābhisekah //*

Smk. 59.14 : *vasantavarṇanapaddhatiḥ*; *Bilhaṇasya*. Šp. 3792 : *vasantavabhāvākhyānam*; *Bilhaṇasya*.

Variant :

- (d) For *rāgarājya-* : Šp. *rājarājya-*, *aṅkapālī* - "circumference of the lap" : Vcar. 13.12, 70 (*kapolapālī* in 6.4 "circumference of the cheek").

There are altogether seven verses, describing the spring season (*vasantavarṇanapaddhatiḥ*), quoted from Bilhaṇa in Srk. 59.14, 15, 17, 25, 26, 27, 28. The present verse and 59.17 (above no. 54), 59.28 (above no. 28) are not attested in any of his extant works while the others are found in Vcar. 7.5, 63, 70, 71.

77. *spr̄śantyāḥ kṣāmatvāṇī madanaśaraṭaṇikavyatikarāt
kuraṅgākṣyāḥ tasyāḥ śṛṇu subhaga kautūhalam idam /
apūrveti trāsāt pariharati tāṁ kelihariṇī
na viśve 'py āśvāsaṇī dadhati gṛhalilāśakunayaḥ //*

Smk. 44.17 : *nāyakasyāgre dūtyuktih; Bilhaṇasya.* Skm. śrīgārapravāhah; kasyacit.

Variants :

- (a) *vyatikara-* “reciprocal action” (from *vyati—kr*) to be separated from *vyatikara-* “mixing, blending together, union, contact”, from (*vyati krī*) is used here in the sense of simple “action, effect [of a weapon]”. Just so in Vcar. 7.68... *śastravyatikara-* “effect of weapons...”, and Smk. 68.4 etc. (see above verse 69)... ...*astavelāvyatikaravant-* “showing the action/effect of the evening time”.
- (c) For *trāsāt* : Skm. *trastā*.

78. *svarṇaiḥ skandhaparigraho marakatair ullāsitāḥ
paṭṭavā
muktābhiḥ stabakaśriyo madhulihāṇi vrndāni nilot-
palaiḥ /
saṃkalpānuvidhāyi yasya phalitam̄ kas tasya dhatte
tulāṇi /
dhig jātim̄ drumasamkathāsu yad ayanī kalpadrumo 'pi
drumah //*

Śp. 988 ; *vṛkṣaviśesānyoktayah; Ralhaṇasya.* Ascribed to Bilhaṇa by Th. Aufrecht (ZDMG 27, 1873, p. 58).

- (b) For *nilotpaliḥ* “with blue lotuses” which does not make sense, read *nilopalaiḥ* “with blue stones (sapphires)”.

Variant :

- (d) For *dhig jātim̄* : Aufrecht *dhig jātu*.

79. *hā vatsa kva gato 'si dehi vacanam̄ kenādhunā
madgirā
bhajyantām̄ atidāruṇiḥ phaṇipuradvārargalākoṭayaḥ /*

*paulastyo 'sya na laṅghate vacanam ity āgatya patyā
samāṇ*

*paulomī kva karotu rāvaṇaruṣah śāṁtyartham
abhyarthanam ||*

Smk. 90.9 : *karuṇapaddhatiḥ; Bilhaṇasya.*

Lament thought to be spoken by Rāvaṇa's mother Kaikasi after his death. Line (b) alludes to Rāmāyaṇa 7.21.

Postscript

(This verse has to be inserted between the verses 5 and 6, see above p. 70-71.)

*aye helāvelātulitakulaśaile jalanidhau
kuto vārām oghaṇ bata jalada moghaṇ vitarasi |
samantād uttālajvaladanalakilākavalana-
klamopetān etān upacara payobhir viṭapinah ||*

Śp. 775 : *meghānyoktayah; Bilhaṇasya.* ZMDG 27 p. 55,
also to Bilhaṇa.

Verses allegedly concerning Bilhaṇa's love episode.

1. *aṅgaṇam̄ tad idam unmadadvipa-*
śreniṣonitavihāriṇo hareḥ /
ullasattaruṇakelipallavāṇi
śallakīm tyajati kiṇi mataṅgajaḥ //

Śp. 567 *praśnottarākyānam*; *pūrvārdham̄ tac-cittaparik-*
sikāyā rājakanyāyā uktiḥ / uttarārdham̄ tadanuraktasya
Bilhaṇasya pratyuktih.

Cp. Caurap. (ed. Tadpatrikar, Poona. 1966, *pariśiṣṭa*
 1 v. 31; 2 v. 77).

2. *amuṣmai caurāya svarasahatamṛtyupratibhiye*
prabhuḥ prītah prādād upahṛtavasādadvayakṛte /
suvarṇāṇam̄ koṭīr daśa daśanukoṭ kṣatagirīn
karīndrān apy aṣṭau madamuditaगुणमधुलिहं //

Smk. 2144 : *apadeśapravāhe kavidānam*; *Amaroh.*

3. *alam aticapalatvāt svapnamāyopamatvāt*
pariṇativirasatvāt sañgamenāṇigandyaḥ /
iti yadi śatakr̄tas tattvam ālocayāmas
tad api na hariṇākṣīm vismaraty antarātmā //

Śp. 566 : *praśnottarākhyānam*; *pūrvardham̄ śikṣāṇi dadato*
guror uktiḥ / uttarārdham̄ ca rājakanyānuraktasya Bil-
haṇasya bhittilekhapratyuktih Srk. 477 : anurāgavrajyā;
Dharmakīrtih.

Variant :

(b) For *aṅganāyāḥ* : Srk. *priyāyāḥ*, is an attempt at improvement. For further quotations : Srk. *ad versum*.

4. *nirarthakam̄ janma gatam̄ nalinyā*
yayā na dṛṣṭam̄ tuhināṇśubimbam

*utpattīr indor api nispahalaīva
drṣṭā vinidrā nalinī na yena ||*

Śp. 568 : *praśnottarākhyānam; pūrvārdham rājakanyānu-*
raktasya Bilhaṇasyoktiḥ | uttarārdham tadanuraktacitttāyā
rājakanyāyāḥ... (Repeated in Śp. 762 : *meghānyoktayāḥ;*
kasyāpi). Subh. 1964 : *candrodayaḥ; Bilhaṇarājakanyayayoḥ.*

Variant :

(d) In Subh. the line reads : *na yena drṣṭā nalinī vibuddhā.*
 For further quotations : Subh. Note p. 62.

Eulogies (*praśastiḥ*) of Bilhaṇa

1. *kaśmīrebhyo viniryātaṇ kāle kalaśabhūpateḥ /
vidyāpatiṁ yaṁ karṇāṭaś cakre parmaḍibhūpatiḥ / /
prasarpataḥ karaṭibhiḥ karṇāṭakaṭakāntare |
rājño 'gre dadṛṣe tuṅgaṇ yasyaivā 'tapavāraṇam | /
tyāginaṇ harṣadevaṇ sa śrutvā sukaṇibāndhavam |
bilhaṇo⁹ vaṇcanāṇ mene vibhūtiṇi tāvatīṇi api | /*

Rājat. 7. 935 - 937.

(a) Ed. A. Stein : *viniryātaṇrājye.*

2. *bindudvandvatarāṇi gitāgrasuraṇiḥ kartā ūrobindukaṇi
karmeti pratibodhitānvayavido ye ke 'pi tebhyo namaḥ |
ye tu granthasahasraśāṇakaṣaṇatruṣyatkalaṇkair girām
ullekhaiḥ kavayanti bilhaṇakavis teṣv eva saṃnāhyati | /*

Karṇasu., *granthakartuḥ praśastiḥ* 3. (cp. n. 11, on v. 4 below) Skm. 2148 : *apadeśapravāhe gunigarvah; Vallanasya;* Smk. 4. 106 : *kavikāvyapraśāṇsā;* anonym. (but one MS. *Bilhaṇa-*).

Variants :

- (b) For *pratibodhitānvayavido* : Skm. *anyayakalpanāṇ vi-*
dadhate. Smk. *kraamaśikṣitānvayakathā.*
- (d) For *ullekhaiḥ* : Smk. *ullāsaiḥ;* for *bilhaṇakavis* :
vallaṇakaviḥ. Smk. *rallhaṇakaviḥ* (but MS. *ka* reads
bilhaṇakaviḥ) : for *saṃnāhyati* : Skm., Smk. *saṃna-*
hyate.

3. *bilhaṇasya kaveḥ prāpta-
prasādaiva sarasvatī |
nīyate jātu kāluṣyam
durjanair na dhanair api | /*

Kīrtikaumudi¹⁰ I.19.

9 For *Bilhaṇo* : *Rilhaṇo* in some of the Rājat. MSS. (cp. ed. Vishva Bandhu, *ad versum*) is a more conspicuous instance of confusion between Bilhaṇa and Rilhaṇa/Ralhaṇa.

10 Someśvaradeva, Kīrtikaumudi : a life of Vastupāla. Edited by Ābhāji Vishnu Kāthavaṭe. Bombay, Govt. Central Book Depot, 1883 (BSS. 25).

4. *bhaṭṭaśrībilhaṇo 'syāḥ kavir akaluṣadhiḥ siddhayāḥ
sāhasānāṁ
sraṣṭuḥ śiṣṭopakāravrataparamaguroḥ saṃmukhā yasya
tās tāḥ |
ardhe candrārdhamauler viracitavasatir devatā sāpi
yasmāl
sabdabrahmābhyanujñāṇi samupaniṣadā bālyā evādideśa | |*
Karṇasu., *granthakartuḥ praśastih*¹¹ v.1.

- (b) Read *sraṣṭuḥ* for *sraṣṭāḥ*, which is obviously a simple misprint !
 (d) For the idea cp. Vcar. 18.81.

5. *malhaṇo bilhaṇaś ceti
vidyete satkavīsvarau |
tatrāpi bilhaṇo nāma
kavirāṭ kathyate budhaiḥ | |*

Bilhaṇacarita (unpublished) colophon v.6.¹²

6. *yanmūlaṇi karuṇānidhiḥ sa bhagavān Valmikajanmā munir
yasyaice kavayaḥ parāśarasutaprāyāḥ pratiṣṭhāṇi dadhuḥ |
sadyo yaḥ pathi kālidāsavacasāṇi śrībilhaṇaḥ so 'dhunā
nirvāṇājāṇi phalitaḥ sahaiva kusumottanṣena kalpad-
rumaḥ | |*

Karṇasu., *granthakartuḥ praśastih* v.2.

7. *vapur yām āvāsah kucapariṇṛtaś cedinṛpatiḥ
paribhrāntā ratnākaraparidhir eṣā vasumatī |
na muktvā rāmāṇāṁ padam iha śiro 'nyasya namitam
kavīndrai rājendrair lalitam iyatī bilhaṇakathā | |*

Smk. 4. 102 : *kavikāvyapraśaṇīsā*; anonym. .Seems partly obscure.

11 The verses seem to be a later interpolation, appended in the end of the Karṇasu. (3rd ed., 1932, p. 56, KM (new series) 7).

12 Cp. Madras Govt. Orient. MSS. Lib. Descrip. Cat., Vol. 20 (*kāvyas*) 1918 No. 11975 (End v. 6) p. 8004.

8. *valmīkaprabhavēna rāmanṛpatir vyāsenā dharmātmajo
vyākhyātaḥ kila kālidāskavinā śrīvikramāṇko nṛpaḥ /
bhojaś cittapa bilhaṇaprabhṛtibhiḥ karno 'pi vidyāpateḥ ॥
khyātim yānti naresvaraḥ kavivaraḥ sphārair na bheri-
ravaḥ ॥*

Subh. 186 : *kavikāvyapraśamsā; kasyāpi.*

(c) *Cittapa* : also spelt *Chittapa-*, (cp. D.D. Kosambi, Srk., Introd. p. xxvi).

9. *vāsaḥ śubhram rtur vasantasamayaḥ puṣpaṇi śaranmallikā
dhānuṣkaḥ kusumāyudhaḥ parimalaḥ kastūrikāstram
dhanuḥ /
vāṇī tarkarasojjvalā priyatamā śyāmā vayo yauvanam
mārgaḥ śāmbhava eva pañcamalayā gītiḥ kavir bilhaṇaḥ ॥*

Śp. 1559 : *miśrakanūtiḥ; Bilhaṇasya. Smk: 4.103 : kavikāvyapraśamsā; anonym.*

Variants :

- (c) For *vāṇī tarkarasojjvalā* : Smk. *vācas tarkarasojjvalaḥ*; for *vayo yauvanam* : Smk. *vapur nūtanam*, cp. above p. 59 on 8.86.
- (d) For *śāmbhava* : Smk. *saugata*.

It should be said that the concept "road" (*mārga*) fits much better with "saugata", "of the Bhuddha" (Gotama or Mahāvīra), than "śāmbhava", "of Śiva".

The authorship of Bilhaṇa can hardly be considered to be settled.¹³

13 There is mention of another Bilhaṇa (i) son of Kalhana, grandson of Yaśahpāla, who wrote Sārasamuccaya (cp. Th. Aufrecht, C.C. pt. 2, p. 112); (ii) Kacāṇa Bilhaṇa Kavi, who wrote Trirūpakoṣa (cp. Th. Zachariae, Die indischen Woerterbücher, Strassburg: 1897 p. 38; Winteritz, Gesch. d. Ind. Lit. Ed. 3 p. 409 n.); Aufrecht, C.C., pt. 2 s.v.); (iii) Bilhaṇa as writer of a Alamkāraśāstra and other works, cp. Aufrecht, C.C. s.v.

The verse is also attested in the *Bilhaṇastava*¹⁴ (a manuscript ascribed to Bilhaṇa, Madras Govt. Orient. MSS. Lib. Descrip. Cat., Vol. 19 (*stotras*) 1915, Nos. 11071-73) with (b) *dhāvantaḥ; parimalaṇi* (d) *śāṅkara; pañcanilayā*. Cp. also *Caurap.* (ed. Tad-patrikar) *Pariśiṣṭa* 2 v. 14.

14 Whether the *Śivastuti*, another small poem in praise of Śiva, ascribed to Bilhaṇa (cp. Krishnamachariar, *Hist. of Class. Sans. Lit.*, 1970 p. 166) is identical with the *Bilhaṇastava* seems not yet to have been investigated.

A Concordance of the Verses Ascribed to Bilhaṇa in Anthologies.¹⁵

Verse No.	1 Srk.	2 Skm.	3 Smk.	4 Bhand. rep.	5 Sp. ZDMG vol.27
1			90.19		
2			93.5		
3			62.5		3911
4			71.9	p.35	
5		2367	49.11		3518
6	723	660	40.3	3427	p.55 1113
7			4.11		
8					946
9			41.3		3438
10			97.43		2554
11	624		44.13	p.34	3489
12	1361¹⁶				
13			107.13	p.35	
14			95.7		4018
15	1494¹⁷	2124	26.10		261
16	834	899	70.13		
17		23			
18			40.7		
19			44.20		3477

15 If a verse ascribed to Bilhaṇa in a particular anthology is attested to also in other such sources but under different ascription, the reference for the latter is bold face in the table. For details of such ascriptions and the text variants refer to the respective verse number.

16 Edition *ad versum* records : *Bilhaṇaśatakāt* from Pad. p. 91.59.

17 Ed. *ad versum* : Pad. p.91.57 *Bilhaṇaśatakāt*; Ssm. 1308 *Bilhaṇasya*.

Verse No.	1 Srk.	2 Skm.	3 Smk.	4 Bhand. rep.	5 Śp. ZDMG vol.27 Subh.
20 ¹⁸					
21			2.102	p.33	
22			44.18		3475
23			22.9	p.33	913 p.56
24			43.41		
25			40.8		
26			63.7		
27			40.9		
28			59.28		
29			41.4		
30			86.2		3307
31			44.19		
32			2.52		
33			1.11		
34			5.1	193	p.56
35			44.15		
36			5.2	p.33	194 p.57
37					924 p.57
38			43.26	3468	p.57 1280
39	536	647	44.16 ¹⁹	3488	
40			95.8		
41					1952
42			49.12	3517	

18 Sūktiratnāhāra 32.33. Ed. K. Śāmbaśīva Śāstrī, 1938 (TSS. 14).

19 The verse is identified in Karṇasūtra, 2.29.

Verse No.	1 Srk.	2 Skm.	3 Smk.	4 Bhand. rep.	5 Śp. ZDME vol.27
43			107.5	p.35	
44			82.19		
45			43.42		
46		1610²⁰ 2276²¹			
47			118.5	3756	p.57
48	1693		70.2		
49			49.20		
50			107.14	p.35	
51			22.6	p.33	
52			107.18		
53			40.6	3430	p.58
54			59.17		
55	599		39.1		
56			72.24		
57			107.16		
58			22.8	p.33	908
59					915
60			95.6	p.34	p.58
61		429	82.20		
62			44.14	p.34	
63			41.2		
64			93.9		
65				3991	p.58
66		607	41.6		
67			40.1		
68			38.26	3411	p.58
69			68.4	3593	p.58
70			72.1		
71			92.22		
72			2150²²		

20 Ed. records : S 3 *Bilhāṇasya*; Pad. p. 90.52 *Bilhāṇatākāṭ*; Ssm. 1018 *Bilhāṇasya*.

21 Skm. *editio secunda* : *Bilhāṇasya*.

22 Skm. *editio secunda* : *Bilhāṇasya*.

Verse No.	1 Srk.	2 Skm.	3 Smk.	Bhand. rep.	4 Śp. ZDMG	5 Subh. vol.27
73			41.5			
74			97.42			
75	1042	1885	33.8			
76			59.14	3792	p.58	
77		644	44.17			
78				988	p.58	
79			90.9			
<hr/>						
Eulogy Verse No.						
2	2148	4.106 ²³				
8		4.103		1559		
<hr/>						
Post- script Verse No.						
1				775	p.55	
<hr/>						

23 One MS. to Bilhaṇa, cp. Smk. *ad versum*.

5

Mention of and Quotations from Bilhana in other Works

A. In Anthologies :

Srk. : see above Chapter 4.

Skm. : see above Chapter 3 and 4.

Smk. : see above Chapter 3 and 4.

Śp. : see above Chapter 3 and 4.

Subh. : see above Chapter 3 and 4.

Sūktiratnahāra (TSS. 141) : see above Chapter 4.

Padyaracanā¹; 1 pp. 33, 35, 38, 45, 64, 66, 91.

Śatakatrayādi - subhāśitasamgraha of Bhartṛhari (ed. D.D. Kosambi), v. 138 (=Karṇasu. 1.46); 839 (=Bilhaṇakāvya⁵⁸. Śāntiśataka (ed. K. Schönfeld) v. 33, cp. also Introd. p. 39-43.

Brihat śārṅgadharapaddhati.²

B. In Alāṅkāra Works :

Kpr. (ed. ASS. 89) : v. 198; 300 (Bhand. rep. from Bilhaṇa, cp. above p. 86 (v. 51).

Alaṅkāras., Ruyyaka (ed. KM. 35) : pp. 60 (Vcar. 116); 64 (Vcar. 7.6); 77 (Vcar. 8.9); 108 (Vcar. 1.11, 12; 7.8, 10); 119 (Vcar. 7. 11).

Citramīmāṃsā of Appayyadīkṣita (ed. Varanasi, 1965) pp.

¹ Padyaracanā of Lakṣmaṇa Sāstrī Aṅkolakara; an anthology compiled between A.D. 1625-50 (cp. P.K. Gode, JOR, (Madras), 14, 1941, pp. 184 f.), Bombay, Nirṇaya-sāgara Pr. 1908 (KM. 89).

² The work is reported to have been published in Benares 1931 (=A.D. 1875); by A.D. Pusalkar, P.K. Gode Commemoration Volume, 1960, pt. 3, pp. 157 f.

165, 171 : Dharānandī on Cit. (Vcar. 8.9), 255 (Vcar. 1.116),
284 (Vcar. 7.6).

Sāh. of Viśvanātha 10 on *vinokti* (ed. Kāṇe, 1965, p. 40)³

C. In other works and articles

Kalhaṇa, Rājatarāṅgiṇī (ed. Vishva Bandhu), 7. 935-37.

Arjunavarmadeva in his Rasikasamṛjivanī on Amaruśataka
(ed. KM. 18) on v.32...*kṛtvā nūpuramūkatām caraṇayoh...* :
Kāśmīraka Bilhaṇasya.

Madras Govt. Oriental Manuscripts Library Descriptive Catalogue, vol. 19 (*stotras*) 1915, nos. 11071 - 73.

It registers three MSS. of a Bilhaṇastava ascribed to Bilhaṇa. For another MS. of the said work written in Telugu script, cp. Madras Govt. Orient. MSS. Lib., An Alphabetical Index, pt. 1, no. T 3165. Cp. M. Krishnamachariar, Hist. of Class. Sans. Lit., 1970, p. 166, for the Śivastuti, a small poem in praise of Śiva, ascribed to Bilhaṇa

D. Some doubtful allusions to Bilhaṇa

Vallabhadeva on Śiś. (ed. Nirṇaya - sāgar Press), Kavi-
vampśavarṇana v.5.⁴

Jaina - stotra - samgraha. Part 1 [containing...pārśva -Jaina-
stava of a Bilhaṇa Kavi...]. Benares : Candraprabhā
Press, 2432 [=1906].

Gode, P.K., Studies on the History of Indian plants—some
notes on the history of Caṇaka (*Cicer Arietinum*) Between
500 B. C. and A.D. 1820. ABORI, 27, pp.56 - 82
(=Studies in Indian Culture, Vol. 1, p. 208).

Refers to Sārasamuccaya, a treatise on Horses by one
Kalhaṇa son of Bilhaṇa (MS. No. 119 of 1866-68 in the

³ For quotations of this verse in other Alāmkāra works, cp. Srk. 477 *ad versum*.

⁴ But the same is missing in Hultzsch's German tr. of Śiś., Leipzig 1926,
p. 224; Introd. p. 4n.

Govt. MSS. Library, B.O.R. I., Poona). The work has, however, been ascribed conversely to Bilhaṇa in some MSS., cp. Th. Aufrecht. C.C. pt. 2 s.v. .

Gode, P.K. Studies in the History of Indian Plants - The Use of Caṇaka (gram) as horse - food vouched by five Sanskrit treatises on the Aśvaśāstra. Prācyavāṇī, Jan. - April 1946, pp. 35 - 39 (=Studies in Indian Cultural History, Vol. 1, 242-44).

The author has discussed the date and authorship of the Sārasamuccaya, ascribed to Kalhaṇa, son of Bilhaṇa, or to Bilhaṇa himself.

Zachariae, Theodor. Die indischen Wörterbücher (Kośa). Strassburg, Karl J. Trübner, 1897, p.38.

Mention of Trirūpakośa by Kacaṇa Bilhaṇa Kavi, cp. also Aufrecht, C.C. pt. 1, p. 71; Winternitz, Gesch. der ind. Lit., Bd. 3, p. 409n. .

Bibliography of Bilhana and his Works

The aim of this bibliography is to gather the published literature related to Bilhana and his works and thereby to provide a convenient medium of reference for all those interested in further studies and research on this topic. The bibliography includes, in the main, books and articles of literary merit. A select list of writings, however, which throw some light on the historical events referred to in Bilhana's epic *kāvya*, *Vikramāñkadevacarita*, is added at the end.

The entries, listed in this bibliography, have been examined personally as far as possible within the time limits and while staying at Tübingen. In other cases I had to rely on the Catalogues of the India Office Library, British Museum, London School of Oriental and African Studies, and of the Library of Congress. Every attempt has been made to be as complete as possible. Corrections or additions will be gratefully accepted.

A. KARṇASUNDARI

a. Text editions

1. Karṇasundari [a Sanskrit drama in four acts]; ed. by Durgāprasād and Kāśināth Pāṇḍuraṅg Parab. Bombay: Nirṇaya-sāgara Press, 1888. [Kāvyamālā, 7].

Second ed. 1895; third ed. 1932. The only ed. available, based on a single MS. A new and critical ed. is a long desideratum since three more MSS. are reported in the New C.C. 3 P. 185. Editors have provided an index to verses in the beginning of the third ed. and have also recorded their conjecture in doubtful cases.

b. Translations

2. Karṇasundarī [nāṭikā in 4 acts on the romance of the Cālukya ruler Karṇa of Anhilvāda (1664-94)]; tr. into Marāthī by Vāmana Śāstrī. Bombay, 1891.
3. Karṇasundarī [nāṭikā in four acts]; tr. into Telugu by Kappagantula Lakṣmaṇa Śāstrī and Madirāju Viśvānātha Rao. Vanaprati (Andhra Pradesh) : Vanaprati-saṃsthānam. 1947.

B. *VIKRAMĀṄKADEVACARITA*

a. Text editions

4. Vikramāṅkadevacarita; a life of King Vikramāditya-Tribhuvanamalla of Kalyāṇa, composed by his Vid्यापति Bilhaṇa; ed. with an Eng. introd. by Georg Bühler. Bombay : Govt. Central Book-depot, 1875. 46, 168, 2p. (Bombay Sanskrit Series, 14).

The *editio princeps*, based on a single MS. is printed in Devanāgarī together with editor's emendatory and conjectural readings. Introduction contains summary of the text, historical discussions about King Vikramāditya and some information pertaining to the MS. .

5. Vikramāṅka-deva-caritam... Rāmā-vatāra-Śarmaṇā saṃskṛtam [ed. by Rāmāvatāra Śarmā]. Benares : Jñānamāṇḍala Press, 1978 [=1921]. 1, 4, 2, 153p.

This edition, which is full of inaccuracies, seems to have been associated by someone with the great name of Mahāmahopādhyāya Paṇḍita Rāmāvatāra Śarmā.

6. Vikramāṅkadevacaritam Mahākāvyam; ed. [with an elaborate Sanskrit introd.], by Murāri Lāl Nāgar. Benares: Govt. Sanskrit College, 1945. 2, [2], 12, 40, 325, 42, [6]. p., fold. map, tabs., app., (The Princess of Wales Sarasvati Bhavana Text Series, 82).

This ed., which has invariably been referred to by me as *editio secunda*, is in fact a great improvement on

the previous edd. by way of collating the MSS. thoroughly recording the text variants, emendatory and conjectural readings. A detailed account of the critical apparatus has been given in the twelve pages of the *prastāvanā*. An elaborated introduction of forty pages, an alphabetical list of proper names, an index to the verses, an extensive gloss, a map of the Chola and Chālukya empire, a reproduction of the Nilgunda copper plate inscription of Vikramāditya VI, dynastical tables of the Lohara, Chola and Western Chalukyas, and a concordance of important king-names, make this edition still more useful.

- ✓ 7. *Vikramāñkadevacaritam Mahākāvyam* ; rev. and ed. with 'Ramā' Sanskrit comm. and tr. into Hindi by Viśvānātha Śāstrin Bhāradvāja (Vishwanath Shastri Bharadwaj). Vol. I, Cantos 1-7, Vol. II, Cantos 8-13, Vol. III, Cantos 14-18 . Banaras : Sanskrit Sahitya Res. Comm. of the University, 1958-64 . [6], 4, 16. 4, 470, 5, 14, 3; [6], 12, 408; [6], 2, 32, 266, 2, 8, 7, 3p., pl., fold. map, tab., app .

The edition, referred to by me as *editio tertia*, provides a running Sanskrit comm. and a Hindi tr. The editor in his introd. to every volume has given a resume of the contents, partly in Sanskrit (Vol. I and II) partly in Hindi (Vol. III) and has quoted some verses from the then unpublished work entitled *Ayyaṇavāṇśacaritakāvya*, in his historical discussion (cf. vol. 2, p. 3f.). No v 1. is recorded except cases where the editor has come up with his own conjecture. Other features, viz. index to verses and proper names, genealogical tabs., map, inscription etc. have been mostly reproduced, as such, from the *editio secunda*.

b. Fragments

8. *Saṃskṛta-pāṭhāvali*. The Sanskrit reader, 3 vols, [containing selections:...; vol. II from the...*Vikramāñkadevacarita*, etc.] *Saṃskṛta-pāṭhāvalih*. A Monthly Magazine

of Sanskrit Literature. Bombay : Nirṇaya-Sāgara-Press 1884-87. Various pagination.

9. *Vikramāñkadevacaritam*, canto 1, tr. into Hindi by Rāma-candraśarmā Pandeya. Varanasi : Chowkamba Sanskrit Series Office, 1960¹. 6, 19p. (Haridasa Sanskrit Series, 254).
10. *Vikramāñkadevacarita* of Mahākavi Vilhaṇa [Bilhaṇa], canto 1; ed. with the 'Sucāru'-'Surabhi' Sanskrit-Hindi Commentaries by Gajānana Śāstri Musalagāonkar. Varanasi: Chowkhamba Sanskrit Series Office, 1969. 47, 80p. (Haridas Sanskrit Series, 279).¹

c. Translations

11. *Vikramāñkadevacaritam*; oder als Leben des Königs Vikramāditya; ein Gedicht des kashmirer Dichters Bilhaṇa aus dem Sanskrit; mit Ausnahme der Episoden übers. und mit Anmerkungen versehen von August Haack. Ratibor : Druck von J. Schimitzek, 1897. 100, 22p.

A copy of it, as informed to me by Prof. Thieme, was on the shelves of the Seminar for Indology of the University of Breslau (Poland) in the 1930. I presume, it is still there.

12. *Indische Stimmungsbilder*; sieben Episoden des *Vikramāñka-devacaritam*. Aus dem Sanskrit übers. und erklärt von August Haack [Südoff ?] 1899. 88, 20p.

Both items were not available and hence unknown to Winternitz (Hist. of Ind. Lit., Eng. tr., vol. 3, pt. 1, p. 93n). The only copy known to me is from the Library of Congress, Washington (U.S.A.).

13. *Vikramāñkadevacaritramu*. Tr. into Telugu from the original Sanskrit [romance] of Bilhaṇa, by Sathavathanulu, Tirupathi Venkateswara Kavulu. Reprinted from "The Saraswati". (Saraswati Series) Cocanada, 1906 115p.

¹ A University text book,

14. *Vikramāñkadevacaritam* : Glimpses of the History of the Cālukyas of Kalyāṇa; first English rendering by Sures Chandra Banerji and Amal Kumar Gupta. Calcutta ; Sambodhi publications, 1965. 4, [6], 323, 9p. front. (map), tab . .

d. Critical studies

15. Dvivedī, Mahāvīra Prasāda : *Vikramāñkadevacaritacarcā*. 1907.

Written in Hindi; the author has drawn heavily on Bühlers's Introd. (*ed. pri.*) for his informations and ideas expressed herein.

e. Articles, Notices, Reports etc.

16. Bühler, George: A short notice of the MS... . Ind. Ant. 3, 1874, p. 89.

An account of the discovery of the Vcar. MS. from Jeselmir.

17. — : Analysis of the first seventeen sargas of Bilhaṇa's *Vikramāñkakāvya*. (From Dr. Bühler's Introduction to the *Vikramāñkadevacarita*). Ind. Ant. 5, 1876, p. 317-323.

18. — : Book notices : the *Vikramāñkadevacarita*, . ed: by Georg Bühler. Bombay, 1875. Ind. Ant: 5, 1876 p. 324-327.

A review article by the editors of the journal in which is also given a metrical English translation of 26 verses (4.43 - 48).

19. Bhandarkar, Ramakrishna Gopal : A Manuscript of *Vikramāñk* [adeva] carita : the second yet discovered. Report on the Search for Sanskrit Manuscripts in the Bombay Presidency during the year 1883-84. Bombay : Govt. Central Press, 1887. pp. 18,327-334.

An examination of this fragmentary MS., which begins with the second line of stanza 62 of the first canto, and concludes at the end of the seventh canto,

was conducted at Pāṭan (Ahmedabad) libraries. A comparison of the MS. with Dr. Bühler's ed. and its readings is given in Append. III (p. 327f.).

C. CAURAPANCĀŚIKĀ²

a. Text editions

20. Bohlen, Petrus von, ed. : *Bhartṛhari sententiae et Carmen quod Chauri nomine circumfertur eroticum. Ad codicum mstt. fidem editit latine vertit et Commentariis intruxit a Petrus a Bohlen.* Berlin : Ferdinand Duemmler, 1833. pp. 1-20, 75-83, 127-44.

The Bengali recension of Caurap. with commentary of Gaṇapati (along with Bhartrhari's Śataka) : this is the first European edition. The editor has given a Latin translation of the verses and some notes on the commentary.

21. Haeberlin, John, comp. : *Kāvya-saṃgraha.* A Sanskrit anthology, being a collection of the best smaller poems in the Sanskrit language [containing the...Caurapancāśikā...]. Calcutta : W. Thacker, 1874. pp. 227-36.

Bengali recension.

22. Ariel, M., ed : Les cinquantes (couplets) de Tchora ou histoire de Bilhana. Journal Asiatique, ser. 4, t. 11, Paris 1848, pp. 469-489.

Southern Indian recension.

23. Fauche, Hippolyte, ed. : *Bhartrihari et Tchaura, ou la Pantchacika du second et les sentences érotiques, morales et ascétiques du premier. Expliquées du sanscrit en français, pour la première fois par Hippolyte Fauche.* Paris : A. Frank, 1852. 7, 208pp.

Sanskrit text with French tr.

² Also called Cauri-surata-pañcāśikā, Bilhaṇa-pañcāśikā, Saśikalā-pañcāśikā and Vidyā-rūpa-guṇa-varṇana. The work is ascribed to Bilhaṇa, who is also called Caura and Sundara.

24. Damaruvallabha Vidāmbara : Bhāṣā-saptaratna. [A collection of seven Sanskrit poems translated into the Parbatiya dialect of Hindi spoken in Nepal.] Arthāt Caurapañcāśikā...Kashi [Benares] : Amara Press 1944 [=1887]. pp. 15-33.

Attributed to Caura.

25. Chaurapañchāśikā with footnotes. Grantharatnamālā. (A Monthly Sanskrit Magazine), Vol. II, no. 9, Bombay, 1889, 11p.
26. Vidyāsundara : Vidyāsundara - Chaurapañchāśikā etc. [Vidyāsundara. A romantic poem, in 54 stanzas, treating of the love of Vidyā and Sundara. Followed by Bilhaṇa's Chaurapañchāśikā. With a Hindi transl. of both poems by Mahīdhara Śarmā of Tihari]. 2 pts. Bombay : ?, 1951 [=1894]. 2, 28, 30 p.
27. The Chaurapanchāsika, an Indian love lament. Transl. and illustrated by Sir Edwin Arnold. London : Kegan Paul, Trench, Trübner, 1896. 4 p. 1. [53] p: col. illus. 25 × 17 cm., oblong:
Sanskrit text (of P. von Bohlen) and translation on opposite pages, in auto-lithography. Translation within red line border.
28. Kāvyakalāpa. Number first [containing the...Caura-pañcāśikā,... Śrī-Dīnanātha-Nyāyaratnena sampśodhitah kvacit kvacit vivṛtaḥ... Edited by Hāridāsa Hīrācanda. Bombay : Ganpat Krishnaji's Press, 1864. pp. 100-105.
In the anthology the Caurapañcāśikā is ascribed to Sundarakavi.
29. Saṃskṛta-kāvya-saṃgrahaḥ [...caura-pancāśikā,Śrī-Dīnanātha-Nyāyaratnena sampśodhitah kvacit vivṛtaḥ...] compiled by Dinanatha Nyayaratna. Calcutta : Kāvya-prakāśa Press [1869]. pp. 183-92.
30. Kāvya-saṃgrahaḥ [... Caura-pañcāśikā- ... prabhṛtipanca-saptati-Saṃskṛta-kāvya-ātmakah ... Śrī-Jīvānanda-Vidyā-sāgara-Bhāṭṭācāryeṇa saṅkalitaḥ saṃskṛtaś ca...] Com-

piled by Jīvānand Vidyāsāgara. Calcutta : Nūtana-Bhārata Press, 1872. pp. 182-91.

Second ed. Calcutta : Sarasvati Press, 1886 ; third ed., enriched with commentary, in three volumes, Calcutta : Sarasvati Press, 1888. Volume I containing the Caurapañcāśikā, ascribed to Sundarakavi, with a full comm. by the editor, pp. 596-617.

31. Kāvya - sangraha ... Part II [containing the...Caurapañcāśikā, ...]. Calcutta : Sangbāda Jñānaratnākara press, 1874. pp. 30-38.
32. Solf, Wilhelm. Die Kaśmīr-Recension der Pañcaśikā. Ein Beitrag zur indischen Text-Kritik von Dr. W. Solf. Kiel : C.F. Haeseler, 1886. 26, 34 pp.

North Indian recension with text critical discussions based on Bühler's M.S, originally submitted as doctorate - dissertation in 1868, Univ. of Halle.

33. Kāśmiraka Bilhaṇakavirājaviracitam Bilhaṇakāvya. [Containing Caurapañcāśikā, the 50 stanzas form only an insertion from vv. 75-124], 2nd ed...Bombay : Nirṇaya-sāgara Press, 1916. pp. 145-69. (Kāvyamālā, 13).
- Containing Southern Indian recension, together with Bilhaṇa's Love Episode, though differently in each of two editions.

34. Bilhaṇapañcāśikā, ed. by B.J. Sandesara. Sāhitya, 20 no.7, July 1933. pp. 385-400.

Western-Southern recension. The journal seems to be long out-of-print.

35. Caurapañcāśikā, an Indian love lament of Bilhaṇakavi. Critically edited with intord., notes, transl. and appendices by S.N. Tadpatrikar. Poona : Oriental Book Agency, 1946. 8,43p. (Poona Oriental Series, 86).

Second ed. (reprint) 1966. Text in Sanskrit with Eng. transl. . Includes appendices (*Pariśiṣṭa*) (I) *pūrvapī-*

thikā (*auṭṭarāhapāṭhānusāreṇa*). (II) *bilhaṇacaritapūrvapañcāśat* (*dākṣiṇātyapāṭhānu-sāreṇa*). (III) *bilhaṇapañcāśat pratyuttaram athavā narendratanayā-saṃjalpitam*. (IV) *pāṭhāntareṣu drṣṭān adhikāni padyāni*.

36. **Phantasies of a love-thief : the Caurapañcāśikā attributed to Bilhaṇa**, a critical edition and transl. of two recensions with sixteenth-century illustration of the text by Barbara Stoler Miller. New York : Columbia Univ. Press, 1971, illu. 12, 233p. (Studies in Oriental Culture, 6) (Unesco Collection of Representative works, Indian Series).

University of Pennsylvania, Ph. D. dissertation 1968. The critical edition comprises 50 verses in each of the Northern and the Western-Southern recensions and 17 additional verses which are not attested to in either recension. An Eng. transl. of the verses is given on the opposite page, with variant readings, and notes. An appendix is devoted to historical and stylistic analyses of an 16th century illustrated manuscript from Rajasthan. The facsimile reproductions of the paintings in black and white on the last eighteen pages are of great interest to art critics in particular and indologists in general.

b. Fragments

37. **Rāya, Bhāratachandra : The Vidyā-Sundara; the poetical works of Bharut Chunder Roy**, [in Bengali, including some original stanzas in Sanskrit and the Sanskrit text of the Chorapanchāśat or Chaurapañcāśikā with Bhāratachandra's Bengali adaptation]. Second edition. Calcutta : 1275 [=1868]. 10, 8, 32, 580, 48.

The text has been edited recently by Brajendranāth Bandopādhyāy and Sajanikānta Dās, Bhāratcandrera granthābali, Calcutta : Baṅgiya sāhitya pariṣad, 1950. For Eng. tr. of the Caurap. verses in it, cp. E.C. Dimock (Tr.), The Thief of Love, pp. 123-24.

c. Translations

38. Ariel, M., tr.: Tchorapantchasat publie, traduit et commente par Ariel. *Journal Asiatique*, ser. 4. t. 11, Paris 1848, pp. 490-134.
 French translation of the author's South Indian recension, cp. above no. 21.
39. Wollheim da Foseca, Anton Edmund. *Orientalisches Liederbuch. Parlen aus dem Morgenlande, metrische übersetzungen mit...Anmerkungen. Die 50 Stanzen Taschaura's.* Hamburg, Leipzig [printed], 1853. pp. 1-21.
 An annotated German versification.
40. Anthologie érotique d'Amarou, suivie des sentences érotiques de Bhartrihari et de contes orientaux. Paris : Bibliothèque de Curieux, 1914.
 The anthology includes French transl. of the Caurapañcāśikā together with the Amaruśataka and Śringāraśataka of Bhartrihari.
41. Mathers, E. Powys. Black Marigolds : being a rendering into English of the "Panchasika of Chauras" [sic]. Oxford : B. H. Blackwell, [1919]. 2p. 1, 7-21, 1 p.
 It is a free English tr. of the Caurapañcāśikā, also reprinted later in : (I) A Anthology of World Poetry, ed, by Mark von Doren. New York : Hartcourt, Brace, 1936. pp.66.67. (ii) Love Songs of Asia, 1944, pp. 35-38.
42. Gollwitzer, Gerhard. Des Pañdit Bilhaṇa fünfzig Strophen von heimlicher Liebeslust. Nachdichtung und Holzschnitte von Gerhard Gollwitzer. Goppingen : Frank Gottfried Herwig, 1953. Unpaged, illus.
 The German varsification of fifty stanzas is of the Kashmirian recension of the Caurap. ed. by Wilhelm Solf, cp. no. 34. above.
43. Schwebell, Gertraude Clorius, tr. : The Secret Delights

of Love by the Pundit Bilhaṇa. New York : Peter Pauper Press. 1966.

d. Illustrations

44. Shiveshwarker, Leela. The Pictures of the Chaurapanchasika : a Sanskrit love lyric New Delhi : National Museum, 1967.

Coloured reproductions of a Rajasthani painted MS. of this text; it includes Sanskrit text and translation into Eng. A detailed introduction to the text throws light on the style, period and other questions relevant to the paintings.

e. Critical and literary writings

45. Schütz, C. [Sometimes called Karl Wilhelm Schütz]. Kritische und erklärende Anmerkungen zu der von Herrn Professor Bohlen besorgten Ausgabe des Chaurapanchasika und Bhartriharis. Bielefeld, 1835.

A critical and explanatory note on the Bohlen's ed. of the Caurap. and Bhartrhari's epigrams.

46. Winternitz, Moritz, *review* : [Die Kacmir-Recension der Pañcāśikā...von W. Solf, 1886. A review article in German]. österreichische Monatsschrift für den Orient. Nr. 8, 15 August, 1886, pp. 155-57.

Winternitz in his learned review deals with three recensions of this popular work : the first, the Bengali recension of Bohlen, the second, the South Indian recension of Ariel, and the third, the Northern Indian recension discovered by Bühler in a MS. found in Kasmir, and described by him in his, Detailed Report of a Tour in Search of Sanskrit MSS., made in Kasmir, Rajputana, and Central India, Bombay, 1887. Solf is of the opinion that this recension decides finally that the author of the work is Bilhaṇa, and that it is the best text of the Pañcāśikā. Although the writer of the review differs from Solf as to the

translation of the certain passages, he reports that, as an essay on textual criticism, his work is excellent (Ind. Ant. 66, p. 282).

47. Jacobi, Hermann, review. : Literaturblatt für orientalische Philologie, III, 63f.

Reviewed the Kashmirian recension of Caurap. ed. by W. Solf:

48. Tadpatrikar, S.N. Bilhaṇa's Pañcāśikā. ABORI 9, pt. 1 (1927-28) pp. 18-23.

Included in the introduction to the author's ed. of Caurapañcāśikā, Poona, 1946.

D. *BILHANAKĀVYĀ* [ascribed]³

a. Text editions

49. Bilhaṇa caritramu [Bilhaṇa-caritra]. Saṃskṛtamu. ... Madras : Sarasvatī-nilaya Press, 1870. 1, 24p.

Text in Telugu characters. Reprinted in 1873.

50. Bilhaṇa-caritram [Bilhaṇa-charitra ; a legend of the life of the poet Bilhaṇa in verse. Edited and published by Vāvila Rāmasvāmī Śāstri] Chennapuri, Madras, 1881. 24p.

Printed in Grantha characters.

51. Bilhaṇa-caritram [Bilhaṇa-caritra]. Madras : Sastra-samjivani Press, 1914. 32p.

Printed in Grantha characters.

52. Bilhaṇa. Kāśmīrakabilhaṇakavirājaviracitam Bilhaṇa-kāvyam [also called Bilhaṇa-caritra]. Kāvyamālā...Part 13, 8. Second edition by Kedāranāth Durgāprasād and revised by Wāsudev Laxman Shāstrī Pansīkar. Bombay : Nirṇaya—sāgar Press, 1916. pp. 145.69 (Kāvyamālā 13).

³ Also called Bilhaṇacaritra.

First ed. 1903. Apparently another different versions of the Bilhaṇa-caritra. Cp. also Caurap. (ed. Tadpatrikar, appen. I) no. 31 above.

b. Translations, adaptations and paraphrases

53. Krishna-svami, Pandipeddi....[Bilhaṇa-charitramu, or Bilhaṇiyamu. A poem in three āśvāsa, interspersed with prose, on the story of the poet Bilhaṇa's amour with the princess, his pupil, and his escape from punishment. Edited by V. Ramasvami Sastri]. Madras, 1864. 56.

In Telugu language.

54. Rāmānujāchāryulu, Kandāḍai Krishṇamāchārya . . [Bilhaṇanāṭakamu. A lyrical drama on the legend of the poet Bilhaṇa and his amour with the princess, his pupil. Edited by Panchāṅgam Rāghavāchāryulu]. Madras, 1884. 101 p.

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In Telugu language.

56. Krishṇayya, Gūḍa Vēṅkaṭāchalārya. The Sangeet Bilhaṇiyam. A Telugu drama in 6 acts of the story of Bilhaṇa [the poet and his amour with the princess, his pupil]. Pervali [Printed in Tenali], 1910. 2,3, 103p.

In Telugu language.

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in 5 acts on the story of the amour of the poet Bilhaṇa with the princess, his pupil]. Vizagapatam, 1910. 4,2,2,93p. (Kalābhilāshaka-kāvya-mālika, 3.

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E. A LIST OF RELEVANT HISTORICAL AND CULTURAL WRITINGS

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61. Gode, P.K. The Antiquity of the Hindoo Nose-Ornament etc. ABORI, 21, pp. 313-34 (=Studies in Indian Cultural History, p. 155, 57).

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62. Gode, P. K., Some Notes on the History of Candana etc. ... New Ind. Ant., 8, 1946, pp. 157-82. (=Studies in Indian Culture, Vol. 1, pp. 355-36, 345).

Stanzas reffering to candana, collected from Vcar.

63. Raja, Srinivasa A., A Historic Pageant of Suicide. Triveni Quarterly, Bangalore, 15, pp. 23-27

Refers to *jalasamādhi* of Someśvara I (Āhavamalladeva) in Vcar. 4.66. Cp. P.V. Kane, Hist. of Hindu Dharmasāstra, vol. 2 pt. 2 pp. 925-26.

b. Historical

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66. Dave, Mānekīlāl Kākūlāl. *Cālukya Vāṇīśa no Itihāsa Pariśiṣṭā*. Sir Forbes Gujarati Sabha Quarterly, Bombay, vol. 8, pp. 95-103.
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